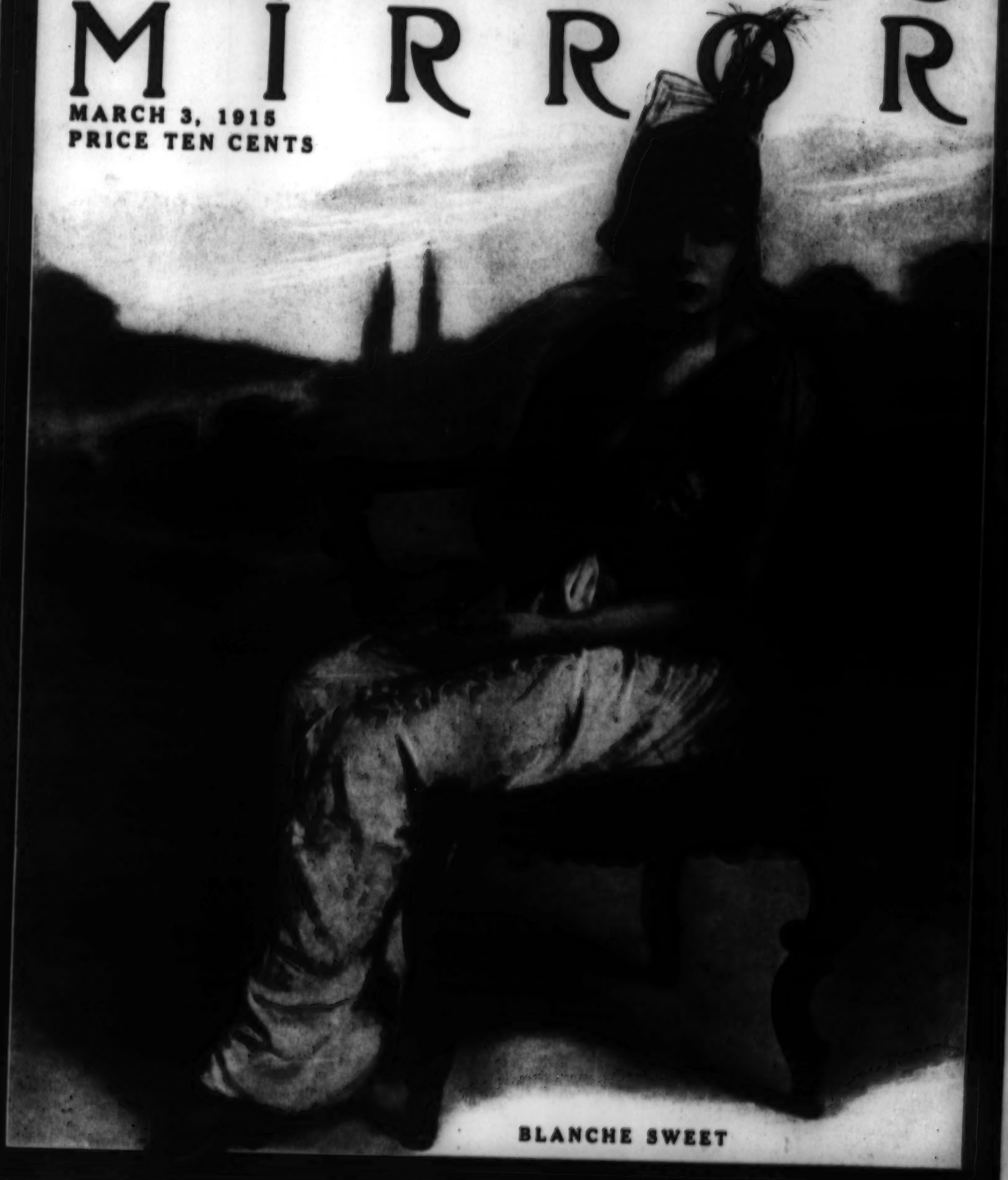
An Actor Globe-Trotter

THE NEW YORK
DRAMATIC MIRROR

MARCH 3, 1915
PRICE TEN CENTS



BLANCHE SWEET

Drama, Vaudeville, Motion Pictures

White, N. Y.

Charles Hopkins as Wilfred Callender, Mrs. Hopkins as Rose Effick, and Russ Whytal as David Effick, in a charming scene from Sutro's satirical comedy, "The Clever Ones"

Pfund, N. Y.

Mary Shaw, who, in the role of Bathsheba in "Polygamy," has scored one of the most notable performances of the year

IN MAKE-BELIEVE LAND

Elaine Hammerstein plays very gracefully the part of Helen Carson in "The Trap"

Photo by White, N. Y.

Margarete Christians and Richard Feist in Leo Fall's romantic operetta, "Bruederlein Fein" at the Irving Place Theater

Photo by White, N. Y.

White, N. Y.

The Palace scene in Granville Barker's novel production of "A Midsummer Night's Dream"

THE NEW YORK DRAMATIC MIRROR

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HARRY CORSON CLARKE AT HOME

O. HENRY once wrote a whimsical story, called "A Cosmopolite in a Cafe," in which a man who, though he called himself a citizen of the world, would not permit any one to poke fun at his native town. By such standards, then, Harry Corson Clarke, the actor, who has just concluded a four years' tour of the world, is a cosmopolite of the highest rank. There is no people with whom he is not familiar; no country that he has not visited; the title, "a theatrical tinker who carries his lares and penates on his back," by which he is known in Ceylon, admirably fits him. But withal his wanderings, his travels up and down the far places of the world, he remains loyal to New York.

"You can't picture the fascination of New York when one returns after an absence of four years," said Mr. Clarke, when I met him recently on the street. "To be back home again is exhilarating and comforting, even though one meets so many changes—changes, theatrically, politically; in fact, in every way."

I had a feeling akin to awe, quite like that which the bridegroom experienced as he listened to the Ancient Mariner's strange tale—when, later seating ourselves in a cozy corner of the Lambs club, he poured out his recent adventures in strange lands.

"After organizing my company," began Mr. Clarke, "we went West, planning San Francisco as the starting point for our trip. Soon we reached the Coast, where we began active preparations for the tour, equipping ourselves with the necessary clothing, articles, et cetera."

Not familiar with the workings of the nomadic mind, I wondered if Mr. Clarke had arranged a long, laborious itinerary which he had followed religiously.

"No," he answered, "I planned no specific route. I have found from past experience that making a definite schedule robs a trip of much of the zest and thrill of expectancy which, to my mind, are necessary to an enjoyable journey. Hawaii, to which I had previously made two trips, I would visit again, as it contained a large American population, and as the hospitality of the Hawaiians is unequaled anywhere; Australia, assuredly, because the actor receives greater appreciation there than in any other country in the globe; the South Sea Islands, perhaps; Ireland, yes, because a tour there has always suggested picturesque and charming adventures.

"The sense of delicious adventure which had enveloped me when I boarded the boat," Mr. Clarke continued, "gave away to one of homesickness, as I felt myself gliding resistlessly down the bay. I looked back at the fast-fading outline of 'Frisco. When should I see it again, I wondered? How soon should I be back? What old faces would be missing when I returned, what new names shining upon Broadway?

"The excitement attending the departure having subsided we settled down to the monotony of the voyage. The trip grew more than monotonous, however. It became positively irksome, when, running into the worst storm the Pacific had had in twenty-nine years, as I afterward learned, we were compelled to stay below decks for seven days. What relief we felt when the weather, having cleared, we sighted Diamond Head, that beautiful promontory of Waikiki, jutting out of the sea!

"We were received as if we were high Government officials instead of a band of strolling players. Dinners, entertainments, and dances were lavished upon us. Incidentally, I might mention that the Hula dance quite surpasses in abandon, in muscle-play, in rhythmic sense any other native dance I have ever seen. And I," he winked knowingly, "have seen most of them. For our last engagement before embarking for Australia we journeyed out to Schofield Barracks at Haleiwa, where the American soldiers are quartered. The fact that this performance was to be our last before an American audience for years, inspired us to put forth our very best efforts. The boys put forth theirs, too. They gave us a rousing ovation. Every soldier in the barracks turned out. And after a performance, in which each of us reached the highest pitch of enthusiasm, we departed to the shouts of 'Good luck.' The next night our little company of fifteen boarded the liner which was to take us to the Antipodes."

Mr. Clarke's dramatic picture of the bustle and animation that prevailed when the news suddenly flashed through the ship that the Southern Cross could be seen far off on the horizon filled me with a supreme contempt for the ordinariness of New York. For a time I lost that feeling of sleek contentedness and satisfaction which the big city breeds in one. I longed to have a similar experience. I, too, wanted to be "sagging South on the Long Trail," and feel that exquisite thrill of adventure that must have been Mr. Clarke's.

"After weeks of sailing," continued the actor, "weeks in which the only excitement was in watching the sea gulls in pursuit of our steamer exchange places with those in trail of a passing ship, we entered the beautiful harbor of Sydney. It was not hard to establish ourselves in Sydney—the Australians are so partial to American actors and American plays. They are, indeed, so appreciative that one, unless he is accustomed, will depart with an exaggerated sense of his own importance."

Though Harry Corson Clarke has always been associated with comedy roles, I was curious to know if by any turn of ambition or whimsicality he had taken a play with him in which he might try out before a strange audience any latent tragic power.

"I was never much of a practical joker," he replied, "and if I were I should never have imposed on such a good public by attempting to interpret tragic parts. Under the direction of the J. C. Williamson Company I toured in 'Get-Rich-Quick Wallingford' throughout Australia and New Zealand, playing the part of Blackie Daw. Other American comedies which I presented were Mark Swan's 'Whose Baby Are You?' and 'What Did Tomkins Do?' by Randolph Hartley. The public particularly liked me in 'Wallingford.' In fact, my impersonation was so successful that it was not long before shirts and collars bearing the name Blackie Daw began to appear in the shop windows."

"How does a Sydney or Melbourne first night compare to a New York premiere?" I inquired.

"All the difference in the world. That peculiar specie of Broadway life, known as the 'deathwatch,' does not penetrate to the Antipodes. Premieres in Australia are occasions for tremendous ovations. An air of enthusiasm and good will prevails throughout the theater. As a result, the actor's nerves are not on edge with fear and nervousness, as is the case in New York. Among the peculiar features associated with the Australian theater are the 'gallery clubs.' These, composed for the most part of girls, exist in great number. It is their function to present flowers and other tokens to the players most deserving of appreciation. Another phenomenon to which I was somewhat long in getting accustomed was the great crowd which always gathered at the stage door to bid us 'good night.' I found this custom rigidly followed at all theaters, and it struck me forcibly that with the Australians an actor amounts to more than a mere mummer, a puppet to entertain and amuse, that he is, in fact, an important if not essential factor in their lives.

"With our tour of Australia at an end I sent all but four of my company back to the States. With the others I continued my wanderings. We toured successively New Guinea, the Celebes Islands, and Aroe Island, offering as our new programme a series of short sketches. Finally, we reached Java, where I was hailed as the 'Orang-Komedie' (the monkey comedian)."

"While down in that obscure corner of the globe didn't you long to see some one you knew?" I asked fatuously.

"Only when I went to motion picture shows. The films kept me in touch with the boys back home. Many of my friends appeared on the screen and I followed their hazardous adventures regularly. I found motion picture theaters everywhere. Many of them were conducted by Chinamen, and the prices ranged from 5 to 75 cents. Of course, the majority of the films shown were American made.

"We jumped next to Straits Settlements, stopping at Singapore, Penang, and other cities. There is a magnificent theater at Singapore, not unlike our Century Opera House in appearance. It was built by amateurs for amateurs. The English colony puts on many plays there during the year, sending to London for the scripts and costumes. Rarely does a professional actor visit there; but when one does what a conquest is his!"

Mr. Clarke told me of his interesting experiences in Colombo, Ceylon, which included a performance on Christmas night, 1913, before an audience of 784 people—a record attendance, as he explained.

"I charged four rupees admission, which is $1.32 in real money," he added, "and I realized the splendid sum of $1,035. I witnessed in Colombo a unique production of 'The Winter's Tale' by the Parsee Dramatic Company. Songs and dances were interpolated in the action of the play. Imagine Shakespeare being interpreted to wild, chaotic Tom-tom music! The songs were in a class between an Irving Berlin rag and a De Wolf Hopper patter. The company was originally from Persia, and they had just concluded a successful engagement at Bombay. The audience was composed of Hindus—the aristocratic element sat downstairs and applauded with decorum, while the gallery was occupied by the hoi-polloi, who interrupted the performance with noisy demonstrations of approval.

"We moved on to India, but my wife fell ill while playing in Calcutta, and we were compelled to seek cooler climate. Traveling north to Italy we stopped for interesting hours in Port Said, the melting pot of the world, and Algiers. After some

(*Continued on page 4.*)

MADAME CRITIC

I DROPPED in last week at two performances widely different in character, but each so enjoyable in its way that I must tell you about them.

One was "Il Trovatore" at the Metropolitan and the other a program of moving pictures, among them "The Warrens of Virginia," vocal solos and current events pictures at the Strand. I had some doubt about enjoying "Trovatore," for many lovers of music have pronounced it too old-fashioned and will not be bored by hearing it. I couldn't understand why the Metropolitan management wanted to present it during this season when only novelties are considered safe investments in the play world. Surely, the operatic stage must experience the same difficulties. What was my amazement, then, to enter a house filled from the orchestra to the roof, and standees everywhere, too. It was really an inspiring sight.

In that great house not a sound was heard while the acts were on. The silence was most impressive, and I thought what a splendid tribute it must be considered by the artists themselves. The secret of the big attendance seemed to be the magnificent cast and a new arrangement of the old score. Toscanini conducted with the usual sheet of white paper before him instead of the music. Talk about feats of memory! Toscanini's memory never ceases to delight the patrons of the Metropolitan. It was a great performance.

I chanced to meet Mr. Lewis, the treasurer, and asked him if he were not delighted with the huge attendance. He did not beam with smiles, as most treasurers do when they speak of figures, but seemed rather to take the patronage as a matter of course.

"But isn't this an unusual audience for an old opera?" I asked

"Why, no," he replied. "The Metropolitan is always like this. The only difference is, there are more New Yorkers attending this season, because the war is keeping them at home."

It was an interesting thing that Caruso sailed at twelve that day, and only three hours later that huge audience was rapturously applauding another tenor, young Martinelli. They called him out again and again until his triumph was assured. And Caruso only a few knots away. As some one remarked, "The king is dead, long live the king!" And I wondered if Caruso had been there what he would have thought of a fellow tenor proving so strong a rival.

My visit to the Strand the next evening began with an amusing episode. Although it was only a quarter of eight, there was a line of prospective twenty-five cent seat purchasers, which extended down to the corner of Forty-seventh street. It was a new sensation to stand in line, but I took my place and progressed toward the goal step by step. Just as I had about reached the ticket cage, the negro mentor of the line called out, "Standing room only for twenty-five cents. Fifty cent tickets at the box office inside."

Accordingly I stepped out of line and approached the inside office. A young woman eyed me rather languidly.

"Is it true that you have no more twenty-five cent seats?" I asked in a doubtful tone, for it seemed impossible that at so early an hour half that big house should be completely filled.

I wish you might have been there to see the look of indignation which swept over the young woman's face.

"My Gawd!" she exclaimed scornfully, "this is the Strand! You're lucky to get a fifty-cent seat in this theater. If you don't believe it, just take a look inside."

Completely squelched, I apologized and explained that I so seldom went to moving picture houses that I had no idea there was such a demand for seats. Nevertheless upon entering the auditorium I had a feeling that the young woman had exaggerated, but not a bit of it.

She was quite right, and even though armed with a fifty-cent coupon I was obliged to stand for a few minutes before securing a seat. I must say I enjoyed myself. A man I know described the Strand as "so restful." You have a comfortable seat in a luxurious, up-to-date and splendidly ventilated theater. You see the best pictures and listen to good music and good voices.

But best of all was the young woman in the box-office who expressed herself so strongly in her child-of-nature language.

Another incident, at the Manhattan Opera House, furnished me with something to think about.

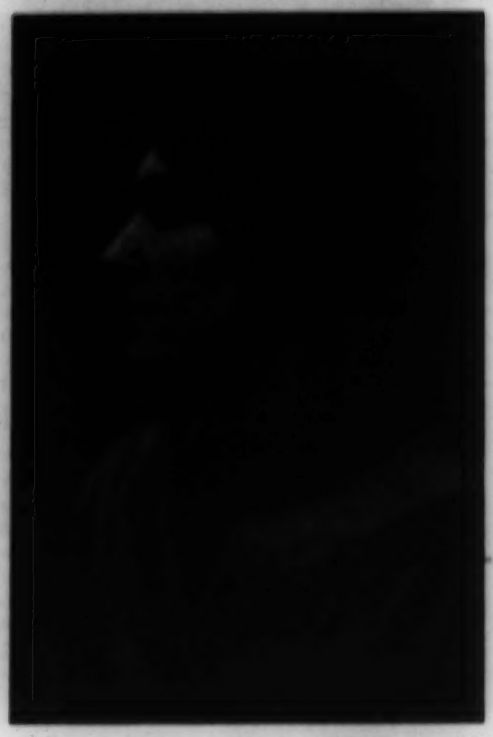
A dear little woman was in New York for a few days before returning to her home in the South, where it was planned she would undergo a serious operation. Thinking to brighten her up I offered to take her to the big production of "Life" at the Manhattan. She was delighted, for she had heard so much about its wonderful surprises. The only thing that bothered her was, what should she do with her two-year-old baby. Finally she made arrangements to have her sister take care of it.

At the last moment I was unable to go and telephoned her that she might take anyone she liked, that it was a simple matter to ask for the tickets for Madame Critic.

And this is what happened:

She took the baby, too.

After hearing her story, I am sure that the manager at the Manhattan Opera House is a very polite and kind-hearted man, else he would never have behaved so beautifully. I suppose, however, when he listened to that delicious Southern accent he must have sized up the situation thus: "This little woman with the



Arnold Genthe, N. Y.

MISS HEDWIG REICHER,
Who Plays Sympathetically the Leading Role in Hauptmann's "Elga," the First Production of Herr Emmanuel Reicher's "Modern Stage."

baby is from a part of the country where they take their babies wherever they go, and I will make an exception because she doesn't know the ways of New York."

It was either a case of go alone, which was impossible, or of staying at home, unless she could take her sister. If sister went, baby had to go too. They were both young, you see, and had never lived in apartments where babies were unwelcome.

Sister took care of baby in the theater-lobby, while the little mother went to the box-office for the tickets. Somehow the two-year old escaped observation as the pair passed the man on the door. The manager must have been there, too, but he didn't see the toddler.

But once inside, the eyes of the ushers were attracted to the unusual sight of a baby starting down the aisle while its guardians were divesting themselves of their wraps.

Their glances spoke volumes, and somehow the little mother felt that she was doing a most unusual thing. Of course, she wouldn't have thought of taking her child to "The Song of Songs," or "The Law of the Land," or some of the others she had heard about; but "Life," why that sounded different.

However, she viewed with uneasiness the group of ushers who looked and made whispered comments, but hesitated upon a course of action. Finally, one of them sought out the manager and he approached the trio.

"I beg your pardon," he said most politely, "but we do not permit babies in this theater. I am sorry, but, if you will go to the box office, you will get your money refunded."

Tears of disappointment came into the eyes of the little mother. She had wanted so much to see "Life."

"But she isn't a baby," she said. "She is two years old and is beginning to talk. Of course, she won't understand much of the play, but they say there are such splendid effects and she can *see* them. And she's awfully good—never cries a bit."

The manager was impressed but shook his head.

"I'm sorry," he said, "but we've never had a baby in this theater. You will please get your money at the box office."

"But I didn't buy those seats," said the mother. "I have a pass. It is Madame Critic's pass, and she couldn't come, so I had to bring my sister and the baby or stay at home, and I was so anxious to see your beautiful play. If you will telephone to THE DRAMATIC MIRROR I am sure Madame Critic can tell you that this baby never cries."

That settled it.

The manager waved his hand. The curious ushers fell back.

"Show these ladies—and the baby—to their seats," said the manager. The seats were down front, too.

I haven't had a chance to tell him what I think of him until now, but he must have a very kind heart, for he did a brave and a kind deed. I was horror-stricken when I learned of "how baby went to see 'Life,'" for I, too, have grown accustomed to the thought that babies are taboo except in their cradles, but if the gentleman at the Manhattan could know of the pleasure he gave one little woman now in the hospital recovering from an operation I am sure he would feel more than repaid for the exception he made.

Mr. Emanuel Reicher is another producer who is determined to give us something different in stage production. In "Elga," the Hauptmann play at the Garrick, he not only did away with the orchestra but substituted a chord which bridged the seven scenes so that we forgot there should have been an orchestra, or a pianola, or chatter—according to one's fancy. The audience uttered not one sound from the beginning of the play to the end. Nobody went out, nobody smoked to break up the monotony, and nobody seemed to want to do anything but to be absorbed in the tale which scene by scene was unfolded.

"Elga" is one of the most fascinating productions I have seen. There are faults to be found with some of the players, but that could not mar the tremendous interest of the story which held its hearers in their chairs until the last curtain. It was a respectful, interested and an encouraging audience. In the title role, Hedwig Reicher gave us a type of adventuress different from the popular one. She could not have been more wicked, for she didn't hesitate to pretend to love her husband with as much fervor as she did her lover. She flung her arms around her husband's neck and kissed the poor fellow as sincerely as she did the one she really loved. Nowadays that wouldn't be considered *chic*, you know. But in Elga's day, everything went, it seems. The stage Elga of today would be cold and frigid to her husband and he would wonder why she treated him so. But Hauptmann's Elga was so loving that her poor husband didn't suspect a thing.

Miss Reicher certainly was the Elga of Hauptmann's fancy. Her laugh was heartless, her caresses warm and her defiance of husband and danger without fear. Once aroused she became a tigress. She wasn't a bit modern, and for that reason perhaps some people would find difficulty in accepting her type. But a pretty little doll wouldn't have been Elga at all.

MADAME CRITIC.

HARRY CORSON CLARKE AT HOME

(*Continued from page 3.*)

weeks upon the sunny slopes of the Campagna we again migrated, this time with England and Ireland as our destination. Recruiting a company in London we started out to play the Provinces, but we were not gone long when the war clouds appeared and we were compelled to disband."

Mr. Clarke told me of an amusing experience he had in London. Going into a ticket office to buy a passage to Belfast he was told by the clerk that a cab strike existed in the Irish city. "Whereupon," said Mr. Clarke, "I told him to make it Rotterdam instead." The clerk, quite dumbfounded by my mad impulse, replied, "My, but you Americans travel quickly!"

Dusk was coming on; matinee crowds were leaving the theaters; the afternoon had gone as Mr. Clarke ended his story. I marveled at his experiences, his knowledge of the world. I wondered if traveling was responsible for his youthful appearance.

"Yes, indeed," he replied, enthusiastically, "traveling and being happily married." "Give me a steamer chair under a tropical sky, with a Malay boy bringing me cooling drinks," he concluded, "and I'm contented."

As I made my way along the crowded sidewalks I felt that nothing quite so well expresses Mr. Clarke's roving temperament as those lines:

"I've swapped my chair for a loaf of bread,
I've traded my sheet for a star-lit bed,
I've given my book for a sapling cane,
And I'm off to the end of the world again."

LOUIS RAYMOND REID.

Personal

ALEXANDER.—Gladys Alexander succeeded Gail Kane in "The Miracle Man" at the Tremont in Boston on Monday evening. Miss Alexander is well known through her appearance with Henrietta Crosman and other stars, as well as in the leading stock organisations.

FREASE-GREEN.—Mme. Rachel Frease-Green made her first concert appearance in New York last Sunday night with the Russian Symphony Orchestra at the Century Opera House, singing the soprano aria from "Eugene Onegin." Mme. Frease-Green, a native of Ohio, made her debut as Eva in "Die Meistersinger"

May and M. Moore, Sydney, N. S. W.
MR. AND MRS. HARRY CORSON CLARKE
(Margaret Dale Owen.)
Who Recently Completed a Four Years' Tour of the World. They Are Now Filling a Series of Engagements in the Canal Zone.

at Covent Garden, London, four years ago under the direction of Hans Richter. She afterward created the title rôle of "Cleopatra" at the Royal Opera in Berlin, where she sang for a season in other rôles. She was next engaged by Andreas Dippel for the Chicago Grand Opera Company, with which she sang in Chicago and Philadelphia. She has also appeared with success in concert in Chicago and the Middle West.

HASSELL.—George Hassell, now playing with Lew Fields in "The High Cost of Loving," is receiving the congratulations of his numerous friends on the arrival of a baby boy at his home, Feb. 24. Mother and child are both doing well.

MCCREA.—W. S. McCrea, correspondent in Spokane, Wash., of THE DRAMATIC MIRROR, has been made chairman of the entertainment committee of the Spokane Chamber of Commerce and in that capacity he will meet all visitors passing through Spokane bound for the Panama Exposition, and will serve at every convention and entertainment enterprise in the interest of Spokane. He will also serve in the entertainment of the Masonic bodies on their way to their annual convention to be held in Seattle.

RICE.—Fanny Rice has returned to us after two years in the antipodes. The merry comedienne has been scoring as usual in the vaudeville theaters in Australia and other far-away places, and was to have gone to London to make people laugh and enjoy themselves; but the war interfered with her plans. Now that she is back in New York we repeat the hope expressed two years ago in this place, that she may be seen on Broadway in a comedy with or without music. The old guard looks back with delight to the days when she sang "Nadji" at the Casino and starred in "The French Ball." They would like to see their old favorite in such a character as they know she can make, stand out with a distinction peculiarly Rice-like.

SWEET.—Blanche Sweet, whose personality lends itself so admirably to this week's MIRROR cover, holds an unusual position with the Jesse Lasky Photoplay Company. In an organisation that features prominent stage stars almost entirely, she is the one star who owes all of her fame to the picture screen. Blanche Sweet gained the front rank of popularity as the star of the Griffith-Biograph organisation, and her work in "Judith of Bethulia" and "The Escape" is well remembered. Her first Lasky appearance was made recently in "The Warrens of Virginia." At present Miss Sweet is working on a screen production of "The Captive," now under way at the Lasky Company's Hollywood, Los Angeles, studio.

ORDYNSKI.—The Harvard Dramatic Club has secured as its coach and general director for the coming Spring production, Dr. R. Ordynski, of Berlin and Warsaw, Max Reinhardt's chief aid in the staging of plays on the Continent of Europe and elsewhere. Dr. Ordynski had charge of the "Sumurun" production in this country and of the great spectacle, "The Miracle," in London and in the large cities of Germany. He is known chiefly through his work in the Deutsches Theater, and just before the outbreak of the war was called to Warsaw to take charge of several theaters there. His plans for producing terminated abruptly with the declaration of war and, like many of his colleagues, he came to America.

TEMPLE.—Edward Temple, who directed the artistic destinies of the Hippodrome in its early days, has been re-engaged by the Shuberts to succeed Arthur Voegtlin as general director of the big playhouse. Since during Mr. Temple's absence from the Hippodrome he has been active abroad in the concert and operatic field.

WAGNOR.—V. L. Wagnor of Jefferson City, Mo., has taken the lease of the Beldorf Theater, Independence, Kans., H. N. Wetler retiring. He goes to Kokomo, Ind., for a rest. The new management is in quest of first-class attractions.

STRINDBERG AND AMERICAN CRITICS

THE tardy recognition that August Strindberg has won in the United States has been hard fought for. Until his last illness the Scandinavian dramatist was scarcely more than a name to readers of English. The press has been antagonistic all the way: seldom has it more jealously guarded the innocence of the American fireside.

Some competent and sympathetic commentators in English, of course, Strindberg has had. There have been Mr. Justin Huntly McCarthy (1892), Mr. Huneker, Mr. Björkman, Mr. Clayton Hamilton, Mr. Austin Harrison (*The English Review*, November and December, 1912), and perhaps one or two others. But for the most part, in magazine and newspaper, there has been another story to tell.

The epitome of an article on "The Plays of Strindberg" in *The Dial* is read in this complaint: "Is there nothing but sex, sex, sex to write about?" A few months earlier, in the same journal, a university professor of English closed his review of "Julie" thus: "One can but sigh that so much power should be expended upon such a result." And *The Dial* is perhaps our foremost periodical devoted to literature.

In *The North American Review*, furthermore, we learn that "Julie" is "a play so revolting that even the plot is impossible to repeat." And the hopeful, logical conclusion is this: "Life has at least moments of relief from horror."

This distressing tragedy of "Julie," let it here be recorded, has been rendered into English five times. It has been successfully performed in Stockholm, Copenhagen, Berlin, Paris, London, and in New York on the lower East Side, in the Russian tongue. Georg Brandes is the name of one of the literary critics who have commended it.

But are not these ardent objectors to Strindberg defeating their own end? When the reader of the review learns that the plot of "Julie" "is impossible to repeat," he naturally goes forthwith to ascertain just how impossible it may be. And instead of hinting that it's a great pity Strindberg didn't write fairy tales about the children of Mars, *The Dial* commentator should, perhaps, to have written something like this:

"Strindberg is known in America, not as a romancer, or poet, or historian, or critic—but as a playwright, and particularly as a playwright dealing with sex problems. He is said to have made some considerable first-hand study of woman. Woman to-day, of course, is not without her interest, and sex is not without its importance. In our humble estimation, the Swedish writer, in matter, lags not a little behind either Brieux or Havelock Ellis; his realism is inferior to Ibsen's; in horror he does not by far come up to Zola, or Tolstoy (*e. g.* in 'The Power of Darkness'; and there is surely nothing here in robust coarseness to equal certain scenes of 'Pericles' or 'Measure for Measure,' or 'Troilus and Cressida.' As for Strindberg's alleged sanity, his reputed love of flowers and children, his idealizations of womanhood in——"

But now enough!

It is Lowell who warns us not to criticise adversely a work of art because it is unlike another; but, to judge it, rather, on whether "it carries to a high point of perfection certain qualities proper to itself." It would not be easy to gainsay that most of Strindberg's American reviewers have approached him in prudish antipathy, much indeed as Mr. William Winter and Mr. Hamilton W. Mable are still tragicomically approaching Ibsen. "Strindberg's mind was diseased," we are told by the *North American Review*. One is reminded of the snide outpouring of Clement Scott after the first performance in London of a realistic play called "Ghosts."

It is not only unbiased sympathy and critical acumen, however, that have been absent from these superficial essays on Strindberg. Of the psychology of sex and its vexing, fascinating problems, our American reviewer—be he writing for *Poet Lore* or *The Times' Review*—seems innocently incognizant. He is generally obsessed, furthermore, with the idea that the tragic note or "unhappy ending" in a book or play

AUGUST STRINDBERG,
Famous Swedish Dramatist.

is a fault in itself; and he is at pains, consequently, to advise his readers that, however significant the story he is considering may seem to be, it is regrettably gloomy, or morbid, or unpleasant. The works of Strindberg, no less than the works of Ellen Key, reveal the literature that is life.

Grateful we must be, meanwhile, that there are in the United States publishers who will reprint a drama like "The Awakening of Spring," and theatrical managers who will reproduce a play like "Hindle Wakes." Castigators of such literature on Puritanic grounds there will be, of course; and some there are, too, who will have none of this "uncomfortable" realism, because to them it is just a bit too real. They may have a preference for the bare-limbed girls who gyrate in our ragtime "revues," or for the stage-carpentry of David Belasco.

In the United States only half a dozen of Strindberg's plays have been performed—semi-professionally, perhaps one had better say. The representations, regrettably, have been generally inauspicious and incompetent. "There are many bad plays which must be played in order to live," Strindberg once remarked; but to this popular category none of his own dramas need be relegated. [A very excellent performance of "Father" was presented in New York city several years ago by Mr. Walter Oland.—ED.]

In the year after his death there were made more than a score of translations into English of Strindberg. For the plays of Ibsen there has been a keen and persistent demand in our bookshops and public libraries; and the "unpleasant" (our popular reviewer's *cliché* for whatever is honest and serious in the drama) plays of M. Brieux and Mr. Galsworthy are being frequently reprinted.

Perhaps the outlook for Strindberg in America, then, is not quite so dark as some of his anxious detractors would have us believe. In time "The Father" may even be given its rightful place beside "Hedda Gabler"—of their *genre*, masterpieces. And there remains enough of Strindberg's ninety-odd volumes yet to be translated. But what is perhaps more devoutly to be wished is, not, necessarily, *more*, but *better* translations. Bowdlerized perversions of two or three of his autobiographic books make one feel that the labor were better let undone. For three months this year Strindberg's plays have been reported as among the books most in demand at the New York Public Library.

ARTHUR SWAN.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

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LYMAN O. FISKE, Secretary and Manager

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

UPHOLDING COPYRIGHTS

THE criminal provisions of the copyright law subjecting those who use copyrighted plays without authority to arrest and fine have again been upheld by the United States District Court in an important case brought by HANS BARTSCH against ULLRICH HAUPT and JOSEPH DANNER, who were directors and proprietors of the German Theater, Bush Temple, Chicago, in 1913.

In October, 1913, Mr. BARTSCH learned that the German Theater was announcing the production of certain plays controlled by him and copyrighted at Washington. He served notice on the directors that action would be taken against them if these productions were given. Despite such notice the plays entitled "Die Thuer Ins Freie" by OSCAR BLUMENTHAL and GUSTAV KADELBURG and "Der Dunkle Punkt" by GUSTAV KADELBURG and RUDOLF PRESBER were produced at the German Theater, Chicago.

Mr. BARTSCH, through his New York and Chicago attorneys, placed the matter before the United States District Attorney at Chicago. In July, 1914, both HAUPT and DANNER were arrested for infringement of copyright and subsequently released under $2,000 bail.

The case has just come to trial before Judge CARPENTER, the Government being represented by Assistant District Attorney STANSBURY. The defendants endeavored to raise a number of technical defenses and to attack the validity of the copyrights, but were overruled by the court in each contention. They then contended that the performances of the copyrighted plays were not given for profit, and that the German Theater was a charitable venture in which public spirited German citizens at the end of each year were compelled to make up the annual deficit.

The court, however, found both defendants guilty, upheld the copyrights and the copyright law, and fined the defendants for their infringement.

SUCCESSFUL EXPERIMENT

MR. EMANUEL REICHER has proceeded to put into effect with rather favorable results his plan of establishing his modern stage in New York. The idea is based on similar projects successfully worked out in Paris and Berlin, as well as Vienna. REICHER has been identified with unusual productions in Berlin. He took the lead in introducing IBSEN and made him popular in Germany. IBSEN thought a great deal of him for the intelligent manner in which he brought his plays to the public. It has been said that REICHER himself is probably the best IBSEN player in the world. We know much of him because of the fact that two of our best actors are his daughter, HEDWIG, and his son, FRANK REICHER, both playing in English.

The elder has gone about his plan in a different manner from his predecessors ambitious to produce unusual plays. He knows enough not to give the public an overdose of heavy drama. To the first play, that of HAUPTMANN'S "Elga," he is devoting for the present only two nights, with the result that the house both nights was sold out. It may be repeated in the meantime, but the only announcement made is for March 16, when we shall see the first American production of IBSEN'S "John Gabriel Borkman," to be followed April 6 by BJOERNSEN'S "When the New Vine Blooms," with three short plays on April 27, the fantastic character of which may be judged from the titles: "Madonna Dianora," by HOFFMANSTHAL, "The Girl in the Coffin," by THEODORE DREISER (American), and "The Dollar," by DAVID PINSKI, also American. Then, on May 11, REICHER will produce "Uncle Vanja," by TCHEKOW.

Now the average American manager, had he succeeded as well with "Elga" as REICHER, would have announced it for an unlimited engagement, and failed in two weeks. The fact that it was favorably received has tended to whet the interest of those who were not there, and the way REICHER works it is this: He announced that owing to the success of "Elga," another subscription will be opened for a second series, when all the plays will be repeated. In that way the producer runs no risk and the public is gratified.

WANTS A GOOD PLAY

A. G. DELAMATER, PRODUCER OF CLEAN PLAYS,
1402 BROADWAY,
NEW YORK, Feb. 24, 1915.

DEAR MR. SCHRADER: I frequently read the wail of the young dramatist that it is impossible to get a hearing for a new play.

During my career I have paid out many thousands of dollars to authors, and more than half a million dollars in salaries to actors. However, a play is never submitted to me for production until it has been turned down by Mr. Belasco, Mr. Frohman, and nearly every other producing manager in America.

I would like to make a Spring production in New York of a good, wholesome American play by an American author, and thought, perhaps, you may know of one. If so, will be very glad to consider it. You may also give this letter publicity if you desire to do so.

Sincerely,
A. G. DELAMATER.

A TRIBUTE FROM LONDON

(London Pelican.)

The anniversary number of my excellent American contemporary, the New York DRAMATIC MIRROR, is an admirable issue, full of most interesting letter-press and portraits, very perfectly reproduced. It was in January, 1879, that the New York DRAMATIC MIRROR first saw light, just ten years before *The Pelican* came into being, and, through all the years between then and now, the paper has earned for itself an outstanding reputation. It is satisfactory to learn that at no time in its lengthy history were affairs more prosperous with my contemporary than just now. The New York DRAMATIC MIRROR certainly deserves its success.

CRANE MAKES MANAGERS LAUGH

Editor DRAMATIC MIRROR:

SIR.—Some years ago THE DRAMATIC MIRROR contained an advertisement asking for a comedian that could make the manager laugh. Mr. William H. Crane's recent utterances on "Who Manages?" are now making all of the managers laugh.

A MIRROR READER.

FRESNO, CAL., February, 1915.

BORN

Mr. and Mrs. Billy Watson, of "Beef Trust" fame, announce the birth of a daughter on Feb. 2, at Paterson, N. J. The child has been named Bertha.

MARRIED

CHICAGO, Feb. 22.—Fred W. Schaefer, brother of Peter J. Schaefer, of the firm of Jones, Linick and Schaefer, and a partner in the Schaefer Theater Company, married Miss Sadie Helf on Feb. 10.

Algernon Greig and Olive Wilmont Davies, both members of Mrs. Patrick Campbell's company now appearing in "Pygmalion," were married in Philadelphia on Feb. 25.

Una Clayton, actress, was married in Chicago on Feb. 10 to Herbert L. Griffin, who plays the leading role with Miss Clayton in the vaudeville playlet, "Milk." The ceremony took place at the Press Club.

DIED

MRS. SARAH COLWELL BEATTY, mother of Madame Louise Homer, the opera singer, died at her home in Westchester, Pa., Feb. 10. She was seventy-eight years of age.

MRS. JOSEPHINE VALLARD WELSH, known professionally as Valora, of the team of De Hollis and Valora, died at her home, Elmira, N. Y., Jan. 8.

THOMAS DERMOT, father of Maxine Elliott and Gertrude Forbes-Robertson, died at Oakland, Cal., on Jan. 10, following a stroke of paralysis. He was seventy-eight years old.

MORRIS BLAW, a member of the firm of Blaw and Cohen, theater ticket brokers, with an office in the Times Building, died on Jan. 1 of blood poisoning. He was 46 years old.

MRS. MARY E. BRADLEY, mother of G. Walter Thompson, died on Dec. 27, 1914, from heart trouble at Pontiac, Ill. The burial took place at Marshalltown, Ia. Mrs. Searles had many friends in the profession.

RICHARD DICKINSON, thirty-one years old, a member of the chorus of "Watch Your Step" at the New Amsterdam Theater, died of a fractured skull on Dec. 27 at the Knickerbocker Hospital. He was injured when he fainted and fell at his home, 638 West 138th Street.

MRS. SARAH E. O'ROURKE, aged forty-six, whose stage name was Madam Wanda, died in Spokane in January. She had been a resident of that city three years and made many appearances at the Pantages and fair grounds with performing coach dogs. She is survived by a daughter, Mrs. Lew Hurtig, her parents, a sister and five brothers.

ROBIE LYONS, of the Nestor Comedy company, returned to Los Angeles, Jan. 12, from his home at Beardstown, Ill., to which place he was summoned by the news of the illness of his mother. He arrived there the day following her death. She was eighty-one years old. The popular young director received many expressions of sorrow from his associates. He resumed work the day after his arrival in Los Angeles.

MADAME GERVILLE-REACHE, former contralto at the Metropolitan Opera House, died on Jan. 5, at Roosevelt Hospital. For a week she had been seriously ill of blood poison. Two operations, transfusing blood from her husband's veins into hers, were unsuccessful. Madame Gerville-Reache was born in France. She married on Nov. 11, 1909, George G. Bamband, director of the New York Pasteur Institute.

MRS. JOHN WOOD, the actress, died recently at Birchington, Kent, England. She was born in Liverpool in 1833. Mrs. Wood made her first appearance on the stage at Brighton, in 1841, and continued before the public up to a few years ago. She made her first appearance in Boston in 1854, and later played in New York City and subsequently made a tour of the United States. She became the manager in New York City of English's Theater, in 1863, and renamed it Mrs. Wood's Olympic.

JAMES S. GARSIDE died on Jan. 13 at Mercy Hospital, Dubuque, Iowa. "Jimmie" Garside, as he was known to friends, was a well-known actor and manager of the Middle West. Born April 16, 1865 at New Garden, O., he left home at the age of seventeen to join J. G. Sturs Stock company then playing in California. In later years he played with many of the well known Coast companies including Morosco and Belasco Stock. In 1892 he married Emma Warren and for many years they managed their own company. He was a member of Pacific Lodge 283 A. F. and A. M., N. Y., and B. P. O. E., of Ohio. The burial will take place at Alliance, O. A widow survives him.

GEORGE A. D. JOHNSON died at Los Angeles, Cal., on Dec. 31, after an illness of tuberculosis contracted while acting as an engineer on the Panama Canal construction. Mr. Johnson had a splendid reputation in the classics and at various times was the leading support to the Salvinis, James O'Neill, Frederick Warde and Louis James. Olga Nethersole and others. His last stage appearance was about five years ago with "When Knighthood Was in Flower." More recently he has acted for some of the motion picture companies on the Pacific Coast. He leaves a widow, Marie Taylor.

ALFRED W. MAFLIN, formerly a well-known actor, who created the part of Deacon Bagby in "Mrs. Wiggs of the Cabbage Patch," in 1903, died Jan. 10 at the Smith Infirmary, on Staten Island, at the age of seventy-three. He was a member of the Actors' Home, and was taken from there to the hospital. Mr. Maflin was born in London, and first appeared, when he was six years old in "See-Saw. Margery Daw," a pantomime. He played in many dramas and comic operas. A spade dance was one of his great specialties. Mr. Maflin first appeared here in "Three Blind Mice."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

F. T. G., Philadelphia.—The late Charles Balsar never appeared in motion pictures.

J. L. EMMET, Brooklyn.—Miss Gertrude Rivers's address is care Mrs. George Allison, 16 Gramercy Park, New York city.

A NEW SUBSCRIBER.—The children posing with Ethel Barrymore in "The Nightingale" are not hers, Miss Barrymore having objected to such an arrangement.

VIC.—We have no record of Julia Sanderson's marriage after her divorce from her first husband. Write to Mr. Charles Frohman at the Empire Theater for information regarding "The Legend of Leonora."

SCRIBE.—We do not know of any way by which dramatic criticism can be commercialized. A critic known to commercialize his criticisms would be dishonest. If you mean, how to become a professional critic, we can only tell you that the critic's post is reached usually through indirect channels, often by serving on a newspaper as a professional writer.

M. A., Philadelphia.—Letters addressed to Julia Marlowe will be forwarded by THE MIRROR. We have no remembrance of receiving a letter for her about Feb. 14, but if one was received it was sent to her permanent address. We do not know where Miss Frances McGrath is at present playing.

G. M. H., Rochester.—Thomas V. Emory is with the Playhouse Players, Wilmington, Del. (2) Henry Lloyd Gillespie. (3) Do not know. (4) William A. Brady Picture Plays, Inc., produced "The Man of the Hour." It was released through the World Film Corporation. Robert Warwick and Belle Adair played the leading roles. (5) Do not know present whereabouts of James Cooley. (6) Mary Pickford is still with the Famous Players.

NOT SO DEAD AS THAT

German Hospital and Dispensary. (Private ward.)

NEW YORK, Feb. 22, 1915.

DEAR SIR. — When "The Yeoman of the Guard" was last revived at the Savoy Theater, London (Eng.), a critic referred in the most complimentary manner to "the late W. H. Denny."

I suppose, with the customary acumen of the British dramatic critic, it was decided that if an English actor did not appear in London he MUST be dead. Last Sunday I ran over to Sheepshead Bay, and, not finding the family in, I told the person who happened to be there that I was going for a walk to Manhattan Beach, and would call on my way back. As I imagined she was acquainted with my name, I failed to mention it to her, so that when the lady of the house returned, she could only give a description of me, which tallied with that of "Mr. Denny; but he is dead," the lady remarked.

I arrived soon afterward, and as the various members of the family returned, with friends, each one almost had heart failure, the mother particularly, and it was several moments before she could utter a word.

I discovered that some dampbool had written them that I was dead and buried weeks ago. Now you know this kind of thing is apt to get monotonous, and incurs the necessity of contradiction. So, might I suggest that because a man does not loaf about the Rialto, or wait in the managerial offices until the "Main Guy" condescends to see him, or, worse still, crawl from hostelry to hostelry, with an occasional trip to Putnam Building, he is not necessarily dead and buried.

As a matter of truth, on my arrival from England last August, I found something was radically wrong with my feeding apparatus, which has been diagnosed by Dr. Max Einhorn, the eminent stomach specialist, as stricture of the œsophagus, which necessitates prolonged and careful treatment, and I trust that in a very short time I will be entirely recovered, though even now I could follow my avocation as an actor, but I felt that I needed a rest, after ten years of strenuous work, and I am taking it.

At present I am a German prisoner, but my parole allows me to go and come as I please.

Yours sincerely,
W. H. DENNY.

I may mention that my Sheepshead Bay friends said I was the healthiest looking corpse they had ever seen.

NO FLAG INCIDENT IN DRAMATICS

(Bide Dudley in Evening World.)

Howard Kyle says he will make a plea for the American author and the American play when he addresses the San Francisco meeting. The American repertoire company will also be given some consideration by him.

"Foreign actors are all right, and we welcome them here," said Mr. Kyle yesterday. "Foreign acting organizations are all right, too until people try to make them American national institutions."

"Yes go on!"

"But," said Mr. Kyle, "let's not put the American flag on a dramatic *Lusitania*."

GOSSIP

David and Clara Mannes will give their third recital for the violin and piano at the Belasco Theater, Sunday evening, March 14.

Stuart Sage is now playing with success Jack Scott, the juvenile lead in "Help Wanted."

There will be no performances of "Sinners" at the Playhouse on Good Friday. The theater has always remained closed on that night.

Margaret M. Lewis, who has been ill for the past eight weeks, was operated on at her home Feb. 10 and is now on the road to recovery.

M. S. Bentham has signed Maurice Farkoa with the production to be headed by Elsie Janis, which Charles Dillingham will make early next season.

Manager Newman, of the Grand Theater, Elgin, Ill., will put on "Potash and Perlmutter" March 10, to be followed by other successes.

Kenneth Douglas, leading man in "A Pair of Silk Stockings" and authority on English slang, has begun the composition of a series of articles on American slang for a London paper.

Friends of Ella Baker will be sorry to learn that she was taken suddenly ill in Columbus, O., while playing in "The Things That Count," and is now at the Mount Carmel Hospital in that city.

Miss Zoë Cheshire, who recently gave a successful harp recital assisted at the free organ recital to be given by William Neidlinger, at St. Michael's P. E. Church on Thursday evening, Feb. 25.

Camille Clifford, the former American actress is to receive $2,500 a year by the will of her husband, Capt. Henry Lyndhurst Bruce who was recently shot in France.

Gordon Mendelssohn, who has been playing Alaric all season in the Rea Martin "Peg o' My Heart" company, has gone to his home in Detroit for a short visit, owing to the closing of the company.

Maude Beatty, who has been for many years a leading comedienne with some of the best companies on the Pacific Coast, has been brought East by John Cort for his new musical piece.

Irene Enright is playing the part of Mrs. Castle in the "Watch Your Step" burlesque in "Hello, Broadway." Miss Enright is strikingly like Mrs. Castle both in looks and figure.

Herbert Yost, who has been playing the young author in "The Clever Ones" at the Punch and Judy Theater, will not only continue to play that part but will also play the role of Hannibal Pipkin, an anarchist.

Hardie Meakin, who recently closed with Poli in Washington, D. C., has forsaken stock work, where he has been most successful in light comedy, and opened on Feb. 1 in Toledo, O., as Tony Toler in H. H. Frazee's "A Pair of Sixes."

The Lyceum, Elmira, N. Y., fresh from the decorators' hands, reopened Feb. 22 in "The Yellow Ticket." "The Little Cafe," Feb. 27; Royal Opera company, March 1; "The Old Homestead," March 2. The house, closed since last November, is now under the management of Lee Norton.

From Staten Island comes the report that Frank Patton's large St. Bernard dog "Don," which had appeared in many plays and had an enormous number of friends both in and out of the profession, died suddenly at his master's home, 355 St. Paul's Ave., Stapleton, on Wednesday evening, Feb. 24.

Helen Starr successfully played the difficult Mary Turner role while the "Within the Law" company was filling its recent engagement in Houston and Beaumont, Texas. Miss Starr was given only a few minutes' notice that Clara Joel, the star, was too ill to play, and her performance was considered exceptional under the circumstances.

Fred J. Fenton, of the vaudeville team of Green and Fenton, was declared winner of Fred Stone's contest for the naming of his new baby girl. Mr. Fenton's suggestion was Fredaline Montgomery Stone, the first name being a combination of Mr. Stone's and his wife's, Aileen.

"The Him of the World," a fantastic comedy dealing with the foibles and progress of society, by Floyd Dell, was played for the first time on any stage in Webster Hall, No. 119 East Eleventh Street, Friday night, Feb. 26, as part of an Arabian Night's entertainment held by the Liberal Club.

Residents of the Actors' Fund Home on Staten Island were guests of the Hippodrome management on Monday afternoon, Feb. 15. Two stage boxes were set aside for them. An impromptu reception was held at the close of the performance. Later a real circus supper was served in the cooks' tent.

Eleanor Christie made her first appearance in the dual roles of Intoxication and Frailty in "Experience" at the Casino Theater on Feb. 22. This was Miss Christie's first big acting opportunity on Broadway, and Messrs. William Elliott, Comstock and Gest, producers of "Experience," were so pleased with her work yesterday that they immediately placed her under a three-year contract.

The Tampa Daily *Times* of recent date pays the following handsome compliment to a deserving young actress in "Peg o' My Heart": "Miss Helen Haskell as Edith, the bored English girl who could not understand 'Peg' until the latter sacrificed herself for the one who had treated her only with contumely, was perfect. Miss Haskell wore some very pretty dresses to first-class advantage as well as being a capable actress."

TO COLLABORATE ON PLAYS

American Dramatists' Society Members to Experiment with Community Form of Playwriting

Members of the American Society of Dramatists and Composers will shortly try out an experiment in the writing of plays which embraces the collaboration of all the members. According to the plan outlined by Augustus Thomas, its originator, every member will have a voice in the sketching of the plot and scenario, after which five playwrights will be selected to write the dialogue. The play will then be marketed, and the profits, should there be any, will be divided among the five collaborators, a percentage going to the society.

Augustus Thomas, Rachel Crothers, Edwin Milton Royle, Margaret Mayo, and Channing Pollock are the five dramatists chosen to give the experiment its first trial.

HARTFORD THEATERS

HARTFORD, CONN. (*Special*).—At Parson's Theater only the best legitimate productions play. George M. Cohan and a number of other of best known dramatists opened their productions at this house. Seating capacity about 1,800.

Poli's is the year 'round stock house. The cast includes: Harry Hollingsworth, Marguerite Skirvin, John Ellis, Roy Phillips, Welba Lestina, Forrest Seabury and other well-known favorites. James Thatcher, formerly manager of the Washington, D. C., theater, is manager. A twelve-page magazine, regular book size, is gotten out each week by the Poli management. The average attendance is 3,000 to 4,000 daily.

The Grand is a high-class burlesque house on the Columbia Circuit. It was completed last Autumn, seats about 2,500, and is one of the most up-to-date burlesque theaters in the country.

Poli's Palace is the big time vaudeville house, with six acts and motion pictures. Two performances are given daily. Fox feature films, such as "Samson," etc., are usually shown. In one day this house took in over 11,000 paid admissions.

The Hartford, formerly a Poli house but now controlled by another of the large vaudeville circuits, has continuous performances and motion pictures. Seating capacity about 2,000.

The Majestic is one of the most up-to-date and finest motion picture houses in America. Paramount and short licensed photoplays. Frequently pictures appear here before they do in New York. It has been open for two weeks. Seating capacity 1,700.

The Princess (under same ownership as the Majestic) gives the best feature photoplays and Universal pictures. This is another new theater. Music is furnished by a $10,000 choralcelo. The choralcelo used at the Majestic is a $15,000 instrument.

The Strand, completed last Autumn, is modeled after the Strand Theater, New York. It has fine feature films and seats about 2,000. A $12,000 Austin organ and a symphony orchestra of fourteen pieces are in the Strand. In addition to the above there are other motion picture houses.

SEYMOUR WEMYSS SMITH.

WHAT IS A REPERTORY COMPANY?

In a letter to the Philadelphia *Ledger*, Violet Oakley, writing of the Little Theater of that city, says:

"For the benefit of those who do not clearly understand the difference between the idea of a 'stock company' and of a 'repertory company,' such as is being worked out at the Little Theater, may something be said to explain the great difficulties as well as the advantages of the latter idea? The personnel of the company changes from time to time, of necessity, with the frequent changes of play, the director always holding himself free to secure the best possible material available for the various types in each particular presentation. The contracts are usually for short periods of time, also of necessity, and the cost is proportionately high. The support of an intelligent and 'understanding' public is a very essential thing and an integral part of the success of such an undertaking."

BALL IN AID OF ACTORS' FUND

A third entertainment for the benefit of the Actors' Fund is being planned by John Drew and Daniel Frohman. It is to be a ball of the Allied Arts of the Theater, to be held on April 8 at the Hotel Astor. The Lambs', Friars' and Screen clubs, and all the women's professional clubs are taking a special interest in the event. Among the society women who have offered their cooperation are Mrs. George J. Gould, Mrs. August Belmont, Mrs. James Speyer, and Miss Elizabeth Marbury.

The committee in charge of the ball includes John Drew, Daniel Frohman, Otis Skinner, Albert Sterner, J. Carrington Yates, and Joseph Howland Hunt, chairman.

MISS LESSING IN K. AND E. PRODUCTION

Madge Lessing has been engaged by Klaw and Erlanger for a principal role in their new musical production, "Fads and Fancies," which will open at the Knickerbocker next Monday night. Miss Lessing has not appeared here since 1904. For the past ten years she has confined her activities to London, Paris, and Berlin.

Tom McNaughton, late of "Suzi," and Frank Doane, late of "Papa's Darling," will also be seen in the new production.

BURIAL OF S. HENRY PINCUS

The body of S. Henry Pincus, a native of Philadelphia, who formerly was identified with varied amusement interests of that city, and who died suddenly in Houston, Tex., Feb. 25, arrived in Philadelphia Monday. The funeral was held at the home of his brothers, Walter and Florian Pincus, 1334 North Fifteenth Street to-day, March 3. Mr. Pincus was born in Philadelphia fifty-six years ago, and the early part of his life was devoted to mechanical invention. The folding opera chair, with the attached hat holder, was one of his products, and he held the first patents on machines for intermitten light transmission, which was the basis of the present motion picture machines. With George Burham, then the head of the Baldwin Locomotive Works, he was developing a machine of this kind, when the patents were issued to another man for a similar bit of mechanism. In the amusement world Mr. Pincus first was associated with the late Dion Boucicault for a number of years, and later re-established the elder Sothern. Later Mr. Pincus was associated with the Keith interests, and for several seasons was the lessee of the Madison Square Garden Roof. It was during his production of "Mamselle Champagne" at this amusement resort that Harry K. Thaw killed Stanford White. Mr. Pincus was an Elk, and a member of the Pen and Pencil Club.

"LIFE" GOING TO LONDON TOWN

Arrangements have been completed between William A. Brady and Arthur Collins for the production of the melodrama, "Life," at the Theater Royal, Drury Lane, London, early next season. This will be the first time in the history of the famous theater that an American play was given before the regular fall native production. The entire original company at the Manhattan Opera House will be sent to London in August.

BENEFIT FOR POLISH RELEF FUND

Under the direction of Madame Marcella Sembrich and Ignace Paderewski, a monster benefit will be held at the Biltmore Hotel on April 8 for the Polish Relief Fund. Madame Sembrich will sing. A festival of Polish songs and dances, arranged by Louis H. Chalif, of the Normal School of Dancing, will form the chief part of the entertainment. A feature of the programme will be a "Krakowski Veseli" (Cracow wedding) under the direction of Mr. Chalif.

ELKS' THEATER BURNED

The Elks' Theater at Pine Bluff, Ark., was totally destroyed by fire night of Feb. 23. It was built by Pine Bluff Lodge No. 149, B. P. O. E. at a cost of $50,000, and was opened in the Fall of 1902, the first performance was by Richard Golden in "Foxy Quiller," and on which occasion all seats were sold at $5; the last performance was by Nat C. Goodwin in "Never Say Die," Feb. 17. This loss leaves Pine Bluff without a theater.

HOME FOR CONSUMPTIVE ACTORS

A home for consumptive actors is under construction in Albuquerque, New Mexico, by the Showfolks Colony. The organization appeals to the profession for benefits that will help in completing the cottages and equipping them. The colony announces that this is the only organization of its kind in the United States. Full particulars of the colony's plans may be obtained by addressing Francis C. Young, secretary of Showfolks of America, Albuquerque, N. M.

HILLIARD AGAIN IN "ARGYLE CASE"

Klaw and Erlanger have arranged to present Robert Hilliard on a spring tour in his last season's success, "The Argyle Case." The tour will open in Brooklyn next month and include several of the important cities of the East. Mr. Hilliard returned yesterday from Palm Beach, where he has been spending the winter months.

PLANS FOR BLANCHE RING

Klaw and Erlanger have announced that they will be associated with Frederic McKay in the tours of Blanche Ring. The first play in which Miss Ring will appear under the new arrangement is a comedy by Catherine Chisholm Cushing, author of "Jerry" and "Kitty Mackay."

DOUBLE BILL BY ACADEMY PUPILS

On Thursday afternoon, March 4, the American Academy of Dramatic Arts will give for its fifth matinee of its season at the Empire Theater, "The Truants," a comedy in three acts, by Wilfred T. Coleby, and "The Stepmother," a farce in one act, by Arnold Bennett.

PICTURES AT THE HIPPODROME

A persistent report along the Rialto is that motion pictures are to be shown at the Hippodrome for a spring and summer season, beginning in three weeks. A more detailed description of the plan is contained in the motion picture section.

GERTIE MILLER COMING?

M. S. Bentham has made a cable offer to Gertie Miller and Gladys Cooper to come to America. Mr. Bentham plans to place them in a prominent coming Broadway production.

The PUBLICITY MEN

Theodore Mitchell has been engaged to do the press work for D. W. Griffith's new picture, "The Birth of a Nation."

We take this occasion to thank J. and D. A. Singer, publishers of the Grand Opera House programme at Galveston, Tex., for the little notice of THE MIRROR which appeared in their publication week of Jan. 18.

Another bulletin has reached us from J. J. Rosenthal, in command of the successful Western invasion of "Potash and Perlmutter." The communique reads in part as follows: "'Potash and Perlmutter,' with Barney Bernard and Alexander Carr, established a new record in the theatrical business in Milwaukee. To get $20,000 in a week is great business anywhere, but when a theatrical organization does that in Milwaukee it is something to shout about. These are the actual receipts for the week of Feb. 14. This marked the first week of the company on tour, after fifty-six weeks in New York and twenty-six in Chicago."

Sam H. MacFarlane, formerly agent and manager with Cohan and Harris, Henry B. Harris, and last season with Edison's Talking Pictures, is now press representative for the Hotel McAlpin. The following comprehensive survey attests to Mr. MacFarlane's activity, nay, enthusiasm, in his new enterprise: "At the McAlpin, New York's largest, and consequently busiest, hotel, enough news filters through the press desk in twenty-four hours to supply every department of a newspaper of a hundred thousand population town. The high-water mark of reservation was reached recently, when thirty-two pages of the ledger were filled with arrivals in one day. With ballroom, Winter-garden, Turkish baths, women's club floor, private meeting and banquet rooms, Louis Seise restaurant on the mezzanine floor, and Nahan Franko's orchestra to entertain the diners; the grill, with Hussar's orchestra, for supper dances and cabaret; spacious promenades and lounges, the McAlpin press bureau can supply society, club, dramatic, musical and business items galore; while the establishment itself with its sixteen hundred employes, fifteen hundred bedrooms, a laundry which daily handles 60,000 pieces of house linen, a detective force of thirty men to protect the army of guests, provides a great fund of general business and news interest. The latch-string is always out at the McAlpin for newspaper men and theatrical managers the country over." There!

The recent cold spell in Boston can be traced directly to the departure from that city of Will B. Antisdell, who has been handing out hot air about "Will Hodge and 'The Road to Happiness'" since November, and keeping things warm by defeating all contestants who dared to challenge his ability as a continuous conversationalist. Incidentally, when Mr. Antisdell went on his travels ahead of Mr. Hodge, he was the victim of a practical joke executed by John W. Luce, the well-known press representative of the Shubert theaters in Boston.

After Mr. Antisdell had departed on a certain train for Bangor, Me., Mr. Luce persuaded his friend, former Superintendent of Police Ware, to send a telegram to the chief of police at Bangor, reading as follows:

"Meet one o'clock train from Boston. Apprehend German passing as Will Antisdell, real name Wilhelm von Tisdell, secret agent German Government, en route to secret wireless station in Maine with code dispatches from Washington. Tall, colonelly looking man, impressive appearance, badly needs a hair cut. Hold and notify this office."

It is recorded that Mr. Antisdell was detained in custody and only secured his release by exhibiting a sale of press matter of "The Road to Happiness" and seventy-two electrotypes of Will Hodge.

RECEIVER APPOINTED FOR ARTHUR

On application of Harry B. Smith, a receiver has been appointed for Daniel V. Arthur. He will collect any profits Mr. Arthur may make from the theatrical business until a judgment of $292.92 that Mr. Smith has secured against Mr. Arthur is satisfied.

"SAFETY FIRST" TO BE PRODUCED

Rowland and Clifford have secured a new farce comedy entitled "Safety First," which they will produce in the near future.

COLIN CAMPBELL ILL IN ALBANY

Colin Campbell, late of "Peg o' My Heart" and now "The Little Cafe," was taken to the Homeopathic Hospital in Albany with typhoid fever, Feb. 20.

DEATH OF J. C. EVANS

J. C. Evans, scenic artist, for over thirty years with Sosman and Landis Company, of Chicago, died in Chicago, Feb. 23, 1915. Mr. Evans was seventy-five years old, and was well known in the theatrical profession. He is survived by a widow and one son.

The Baker Players, Spokane, Wash., give "The Blindness of Virtue," week Feb. 15. "The Still Alarm," week March 8.

THE FIRST NIGHTER

"ELGA"

A Dream Play in One Act and Seven Scenes by Gerhardt Hauptmann. Presented at the Garrick Theater by the Modern Stage Under the Direction of Emanuel Reicher, Feb. 1.

A Knight	Clifford Dereroux
A Servant	Leonard Young
A Monk	John Blair
Count Starschenski	
Marina	Caroline Caffin
The Nurse	Celia Bandolph
Elga	Hedwig Reicher
Grischka	Roland Young
Dimitri	Arvid Paulsen
The Steward	Kraft Walten
Bertha	Mirah Chesiir
Oginski	John B. O'Brien

The first offering of the Modern Stage under the direction of Mr. Emanuel Reicher, Hauptmann's romantic drama, "Elga," was received with mixed feelings by the critics, some of whom put it down as a bald melodrama raised to a higher level by an author's name, while others commended it. Shakespeare's dramas have the elements of melodrama, but it requires a peculiar mental vision to detect in the bones and sinews of genuine tragedy the mere frame of so-called melodrama. Hauptmann took his material from a story of Grillparzer, himself one of the greatest dramatists of the German stage. It is weird, fantastic, like "Hannerle." It is drama on broad lines, powerful in a dramatic sense, and as ominous and thrilling as a tale of Poe or one of the weird novelettes of Balzac.

Before the curtain rises the manager steps to the footlights and begs the audience to refrain from any signs of approval or disapproval. This is done to preserve the connection of the scenes by means of the church choral sung by supposed monks behind the scenes.

The scene reveals the interior of an old tower with a vast fireplace, a barren table, a bench and curtained couch. The time is somewhere in the middle ages. It is night, and a cuirassed knight with his servant is put up in the deserted chamber by the monks, whose monastery is connected with the tower. The knight is tired, but has time to exchange a few words with a silent monk and to offer him a drink of wine. The knight remarks upon the taciturn manner of the monk and praises women, wife and child and home; "but of course," he opines, "of all this you have never had a taste in your monastic life." There is something significant in the way in which the monk takes this remark, but without loss of words he retires and leaves the knight to seek his couch.

What transpires from now on is the knight's dream. We see the monk a young man in the same tower chamber, now handsomely fitted up, rich, gay and happy as the husband of Elga and the father of a little Elga. His devotion to Elga is almost fanatical. But soon his happiness is to undergo a great strain. Elga is wild and pleasure-loving. Insidious rumors begin to circulate. Count Starschenki's faithful steward at last intimates something about a postern gate and secret visits. The count grows suspicious, but Elga laughs away his fears, until out of the baby Elga's hand there drops a small case which the child has seized, and which on being opened by the father reveals the portrait of Cousin Oginski. At a glance the count recognizes the striking resemblance of Oginski to the child. He goes to Warsaw and remains three days. When he returns he brings back Oginski, practically a prisoner. The truth is, the jealous count has determined on his revenge. He receives Oginski hospitably, but when night comes he has him killed by his steward and lays his body on the couch and draws the curtains. He then summons Elga to the darkened chamber and confronts her with the implacable steward leaning upon a broad sword like an executioner. Elga is petrified; but when the curtains are parted and she sees her lover dead, she chooses death on his body rather than life as the count's wife. A quick dark scene benevolently excludes a view of her fate.

Then comes the last scene. We are again in the old tower chamber as of the first act. The squire enters sleepily to wake the knight. It is early morning and they must be on their way. In the distance we hear the sound of the monks' chant, which has connected one scene with another throughout the tragedy. The knight declares he has spent a fearful night, dreaming a nightmare. He dons his armor and leaves the chamber as the curtain slowly descends.

The fantastic spirit of the play is artistically emphasized by the lighting and the setting. The scene does not change from the tower, but is specially set for each episode. The acting requirements make a strong claim on the interpreters. The count displays practically every mood, from the gravity of the monk to the enthusiasm of the lover and the frenzy of the jealous husband. Mr. Blair is just the actor for such a part. It is not a role to be interpreted in the colorless terms of modern drawing-room speech and manners. It must have the sound and fury of tragedy, and in this light it was an artistic achievement for him. Miss Reicher was excellent as Elga, especially in the tragic moments when she discovers the body of Oginski and denounces her husband. Oginski was well played by Mr. O'Brien, the maid by Miss Chesiir, and the steward by Mr. Walten.

ACADEMY MATINEE

Fourth Performance, Season 1914-15, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Empire Theater, Feb. 25.

The Academy pupils were not as happy in the offerings of their fourth performance as in their previous selections, mainly because "Pistols for Two" and "The Lie Beautiful" presented but little scope for either sympathetic or forceful characterization. One should be guilty of hypercriticism, however, if while prospecting in the dramatic fields he expects continually to come upon only gems of purest quality. The Academy pupils always give an interesting performance in spite of the occasional futility of their offerings, and last Thursday afternoon was no exception to the rule. They admirably brought out the moments of humanness and humor which the dialogue contained, and the forced and obvious situations took on fresh interest in their hands.

"Pistols for Two"

A Comedy in One Act, by Tom Gallon and Leon M. Lion.

Brian Rankin	Watson White
Dallas Holly	Wallace Todd
Jennings	Ralph Collier
Lady Marion Coverdale-Sinclair	Laura Iverson

That an Irishman, if he possesses a resourceful mind and a romantic disposition, can outwit completely his rival for a young girl's affection, even when the said rival is a successful forger and a foremost conqueror of the feminine heart, is the theme of this little comedy. The scene is laid in the flat of Brian Rankin, an Irish lawyer. To his rooms at night steals a young peeress with the invincible name of Lady Marion Coverdale-Sinclair, in order to remove from his safe some papers which incriminate Dallas Holly, with whom she is infatuated. She is discovered by the alert Hibernian and is made to see the error of her way by his successful exposure of Mr. Holly's predilection to sign other people's names to important papers. When the unscrupulous gentleman himself arrives on the scene he attempts to bluff it out, but to no avail. And the curtain falls with the doctrine of Ireland Over All expressed in two strong encircling arms.

Watson White was easy and natural as the Irishman. Wallace Todd made an interesting villain, and Laura Iverson as the Honorable Marion played with charm and vivacity.

"The Lie Beautiful"

A Comedy in Three Acts, by Maxwell Parry.

Mr. St. Clair	Saxon Kling
Bob	Edmund D'Orsay
Lyall Worth	Ralph Collier
Mrs. St. Clair	Mary West
Ruth	Florence E. Weston
Janet	Adrienne Bonnell
Maid	Laura Iverson

Mr. Parry's play was a story of the evil consequences which follow the tyrannical rule of a father in his home. He is a successful manufacturer who insists that so long as he pays the bills he shall be monarch in his home, quite oblivious of the fact that it is necessary to concede some points to his wife and children for the sake of peace and harmony. When his son rebels successfully he attempts to put his preaching into practise according to the methods of Simon Legree. His furious anger brings about an attack of blindness. He concludes that this condition is retribution for his despotic sway, and family harmony is restored as the play ends.

Saxon Kling played the father with naturalness and a nice reserve. It was a part which could easily have been overplayed. Edmund D'Orsay and Adrienne Bonnell gave good accounts of themselves in the parts of the rebellious children.

"THE ADVENTURE OF LADY URSULA"

Romantic Comedy in Four Acts by Anthony Hope. Staged by Frank Vernon and Produced by Joseph Brooks at the Maxine Elliott Theater, March 1.

Sir George Sylvester	Montague Love
Earl of Hassenden	Robert Whitworth
The Rev. Mr. Blimbo	Cecil King
Mr. Dent	Campbell Gollan
Mr. Chethatch	Charles Coleman
Sir Robert Clifford	Frederick Mackaye
Mr. Ward	Leslie Austen
Mr. Devereux	Edward Martyn
Quilton	William Gifford
Mills	Leslie Eyecroft
Servant	Eric Snowden
Dorothy Fenton	Virginia Fox Brooks
Mrs. Fenton	Annie Esmond
Lady Ursula Barrington	Phyllis Neilson-Terry

Act I.—Lord Hassenden's house at Edgware, near London. Act II.—Sir George Sylvester's house at Edgware. Act III.—Lord Hassenden's lodging, St. James, London. Act IV.—Same as Act II.

It wasn't a bad choice, "The Adventure of Lady Ursula," for a revival. About seventeen years have passed since the romantic comedy of Anthony Hope was first presented anywhere at the old Lyceum Theater, with Virginia Harned in the part of Lady Ursula and E. H. Sothern in that of Sir George Sylvester.

The play was a part of the taste of the day—the day of "The Prisoner of Zenda"; the day of the romantic costume drama, beginning well and ending in a surfeit of romance and costumes. The romantic costume play had its day, and more. Everybody was literally doing it, and doing it ad nauseam, until the realism of Ibsen, then just taking its turn, came as a pleasant relief.

"The Adventure of Lady Ursula" was one of the best of its kind. It is still a pleasant comedy, with a wonderful part for an actress with a talent for trousers. Your wiseacre will tell you that it is old-fashioned. We travel fast these days, and seventeen years bring their changes and fashions; but "The School for Scandal" is still a standard after a century, and "Twelfth Night" after three centuries, because they are the best plays of their kind, and with characters in which your player can shine if he has it in him.

"Lady Ursula" takes us out of the present and translates us to a period of romance, of belles and beaux, of ceremony and pomp, lofty manners and quaint ways, and the theatrical devices that worked as well in "Twelfth Night" work equally well here. After all, Lady Ursula is only another Viola in different circumstances.

Miss Terry is a wholesome Lady Ursula, and though we cannot concede to her anything like marked distinction over the original interpreter of the part, we can gracefully admit that she has a charm which is all her own. She maintains a strong restraint and plays with splendid sincerity; blending her abandon with delicacy and her assumed masculinity with womanly tenderness. Her best scenes are the two acts in which she is disguised in her brother's garments. Her two most impressive scenes are the duelling scene, when she accepts the quarrel with her lover, and in the same act where she permits her love to find a silent expression in her manner. Altogether, her work is artistic while lacking in impulsive inspiration.

The part of Sir George is excellently played by Montague Love. Naturally, we miss the brilliant individuality of Sothern, but as a manly characterization of a manly character it was all that could be desired. Likewise the part of the young but irascible Earl of Hassenden, Lady Ursula's brother, was admirably played by Robert Whitworth. One of the best impersonations in the large cast is that of Mr. Dent by Campbell Gollan, a performance which confers distinction on the role.

My congratulations to Miss Virginia Fox Brooks on her debut. For a truly maiden effort her ease and grace in the part of Dorothy Fenton are quite remarkable. There is a flattering suggestion in her looks as well as in her manner of Maude Adams, and it is quite apparent that she has made no mistake in choosing the stage as her profession. She will be heard of as she acquires confidence and cultivates restraint. The rest of the cast is very good, and the comedy is well staged.

AT OTHER HOUSES

BRONX.—This week's attraction at the Bronx Opera House is "Seven Keys to Baldpate." The company includes Martin L. Alsop, Eva Mae Francis, Jeanette Horton and others.

STANDARD.—Walter Howard's melodrama of love and war, "The Story of the Rosary," which was formerly staged at the Manhattan Opera House, is the attraction this week at this theater. The cast will include practically the complete original company that was seen at the Manhattan Opera House.

GRAND OPERA HOUSE.—Fiske O'Hara in Augustus Pitou's comedy, "Jack's Romance," is in his second week of his engagement at this theater.

POLI, SCRANTON

SCRANTON, PA. (*Special*).—The Poli Stock company, now playing at the Academy, is the strongest and most evenly balanced company seen in this city for years, and that the efforts of the performers is duly appreciated is attested by the capacity houses which greet them at every performance. "The Royal Mounted" was the offering week Feb. 22, when Walter Richardson, Mae Desmond, Selmer Jackson, Arthur Buchanan, Doan Borup, Mary Hill, and Morton L. Stevens were seen at their best. "Rebecca of Sunnybrook Farm," March 1-6. F. James Carroll, who succeeded W. H. Dahlman as manager of the Academy, has by his genial disposition and courteous treatment of the patrons of the house and giving the people such plays as they want, already made a host of friends.

C. B. DEVMAN.

COLONIAL STOCK ON THE ROAD

ST. CATHARINES, ONT. (*Special*).—The Colonial Stock company closed a six-weeks' run here Feb. 27 for road tour of Ontario cities and towns. Willard Perry has been elevated to the position of director of the company. New additions to the company are Grace Whitcher, recently from the Portello Stock, to fill vacancy of Virginia Lee's resignation. Joseph W. Murphy, pupil of J. A. Cameron, London, Eng., lately of the New Toy Theater, Boston, will be the scenic artist of the company.

CLAYTON B. BROWNE.

DAVIS PLAYERS, PITTSBURGH

PITTSBURGH (*Special*).—During the second week at the new Davis Theater, "The Argyle Case" was the offering of the Davis Players Feb. 22-27. Charles Gunn was effective in the role of Rayton, the detective, and Florence Malone was well cast as Mary Martin. Lewis Kimball, Jessie Mueller, Charles Halton, Florence Flinn, Mrs. Deshon and other members of the company gave capable support. "Stop Thief," March 1-6.

PACKINER.

ACTORS' EQUITY ASSO'N

Association Takes Stand Against Sunday Performances—Membership Fast Increasing

At the last meeting of the Council held in the association's rooms, suite 606 Longacre Building, on Feb. 23, the following members were present: Mr. Howard Kyle, presiding; Messrs. Charles Coburn, John Cope, Bruce McRae, Grant Mitchell, Frank Reicher, and Thomas Wise.

New members elected:

Byron Aldena	Juliaca Lassill
Frank Armstrong	Charles F. Morrison
William Augustin	Beth Monroe
Wm. F. Carleton	Malcolm Owen
Mabel Colcord	Nannie Palmer
Hamilton Deane	Louise Rutter
Isabel Goodwin	John L. Shine
Clifford Hastings	Amy Vernon

The constitution of a certain distinguished club in New York, that was founded by an actor, provides that those primarily eligible to its membership are actors, managers and dramatists. In a spirit akin to this, the Plan and Scope Committee, from which has come the A. E. A., induced two influential men, one a manager and the other a dramatist, to attend one of its most important sessions in an advisory capacity. What these men counseled at that time gave light and confidence to the committee. In short from them we took the key in which to pitch our chorus of protest. By the same token the Council has an open mind for the advice of such men now. And we submit that a manager of vast interests and influence has voluntarily recommended that we start a campaign against those managers that require stock companies to give fourteen performances each week, while rehearsing another play for the succeeding Monday. The gentleman cites instances of capable men and women that have ruined their health and brought on premature death by the loss of sleep and otherwise unrelaxing strain of the work in these engagements. It is also contended by this manager despite the fact that many of his firm's theaters are open on Sunday in Chicago and other Western cities, that Sunday performances should be abolished. "Aside from other considerations," he declares, "the sum total of receipts would average as high without them." We invite comment from members on these points.

It is gratifying to learn that our task of playing the umpire in a serious dispute that arose between a popular member of a stock company and her management fifteen hundred miles away from us, has been accepted as equitably performed by all concerned. The decision had to be against the misguided action of our own member in view of the contract involved. The A. E. A. Deputy of Council in the company writes: "All resentment and bad feeling are forgotten. Things are moving along serenely and in this affair, small as it was, the Equity Association appeared as the one sane, just an equitable judge and power, and we leave the situation with 'clean hands.'"

In order to broaden its scope as much as possible we have requested the publicity department of the Panama-Pacific International Exposition to announce the occasion of our visit there as "Actors' Day, conducted by the Actors' Equity Association."

At this moment of writing, the question is being weighed as to whether July 9 would not be a better date for us than June 16. The Exposition's Department of Special Events, represented by Mr. Hollis E. Cooley, favors July 9.

The Council's attention has been called to the newspaper report of a speech made by the City Chamberlain of New York at the annual banquet of the Association of Theater Managers of Greater New York, held on Feb. 21. It reads: "He intimated that the theatrical managers should co-operate with the City Commissioner on Recreation as to the effect of Sunday performances." The A. E. A. is opposed to establishing Sunday performances in the regular New York theaters and we are active now in making our position known clearly to those in political power.

The ballots for the choice of the woman delegate to be sent to the San Francisco Exposition are being mailed this week.

The membership is well on toward 2,200.

By order of the Council,

RAUCE MCRAE, *Corresponding Secretary.*
HOWARD KYLE, *Recording Secretary.*

NEW PRINCESS POLICY

Paul Rubens's Musical Comedy to Be Produced There on April 3

A radical change of policy is impending at the Princess Theater, on West Thirty-ninth Street, where the Barnes South African moving pictures are now being shown. F. Ray Comstock, manager of the Princess, has announced that in the near future he will present there a musical comedy, the book of which has been adapted from an English original of Paul Rubens, by Joseph W. Herbert. The music is by Mr. Rubens, with additional numbers by Jerome Kern. No title has been selected as yet, nor has the cast been announced as yet. The piece is now in active rehearsal. The new offering will follow the Barnes pictures, probably on Easter Monday, April 5.

MUSICAL PLAY SUDDENLY CLOSES

Actors in "90 in the Shade" Refused to Play Saturday Night Owing to Unpaid Salaries

Persons who attempted to attend Saturday night's performance of "90 in the Shade," at the Knickerbocker Theater, were doomed to disappointment when they reached the box-office, for they were told that no performance would be given. At first the only reason advanced for the failure of a performance was the very plausible one concerning the illness of the star, Marie Cahill. However, it soon developed that the real reason for the theater's darkness was due to the refusal of several of the actors to play unless they were paid back salaries.

Four of the principals, Fred Walton, Victor Morley, Ed Martindel, and Pedro de Cordoba, sent a round-robin letter on Saturday to Harry Bommers, manager of the Knickerbocker, demanding that their salaries for the previous week be paid before the matinee, adding that unless they received the money due them they would give no performances either matinee or evening. The actors say they were persuaded to play the matinee by a promise from Daniel V. Arthur, manager of the production, of a week's salary after the performance. They claim the payment was not made and refused to give an evening performance.

A statement was issued by the theater management in response to the round-robin letter of the actors, which was in part as follows:

Messrs. Charles Frohman, Klaw and Erlanger, and the Knickerbocker Theater management had no interest in the Marie Cahill-Richard Carle production of "90 in the Shade." The Knickerbocker Theater was rented to Daniel V. Arthur, the manager of the "90 in the Shade" company, under the usual percentage contract. Money was advanced to Mr. Arthur by the management of the Knickerbocker Theater in order to help him out of difficulties on the road and enable the company to reach New York and open its engagement here. At the very beginning of the engagement he began to draw advances against his prospective share in the receipts. Mr. Arthur has continued to draw in advance for the purpose of paying salaries until at the present time Mr. Arthur is in debt to the management of the Knickerbocker Theater.

A round-robin letter signed by several members of the company was presented to the management of the theater before the matinee Saturday afternoon, which apparently sought to throw the blame for the financial difficulties of the "90 in the Shade" company upon the theater management. At this time Mr. Arthur had no funds with which to pay the salaries of the company, and requested Mr. Erlanger to assist him. Mr. Erlanger offered to advance a sufficient sum to pay a week's salary for all members of the company provided that the company would complete their engagement at the Knickerbocker Theater by finishing out Saturday night's performance and going on to Philadelphia to keep their engagement there. The members of the company declined to accept Mr. Erlanger's offer, and refused to go on with the performance.

In spite of the good notices the production received, it never enjoyed the patronage expected.

"TIPPERARY" FROM HONOLULU?

Now Comes Mrs. Gay, Who Says She Wrote the Music for an Apple Fair

HONOLULU (Special).—Comes the news that the author of the music of "It's a Long Way to Tipperary" lives in this town. She is a Mrs. Alice Smythe Burton Gay, and the music was written for a Yakima apple fair some years ago. She has the music copyrighted, and is going to make it interesting, for the publishers who are making a fortune out of the child of her brain.

The Consolidated Amusement Company have purchased the theater at Hilo, and are going to acquire one in Wailuku, Maui, and they will then have a chain of theaters that they can promise a profitable ten weeks' engagement for any traveling companies. The Webb company have just returned from a very successful trip to Hawaii and Maui, and are leaving for the other island, Kauai, this week. The Cabaret is with us also. Sam Blair having brought down an excellent company of entertainers for his Popular Theater. He took out the first ten rows of chairs and put in several small tables and meals are served from the Bathskellar which adjoins the theater. There is a Miss Elizabeth Myers in the company, whose work is far above the average; she has a wonderful personality, and puts over the Blanche Ring songs to several encores every night. If she ever lands in New York Miss Ring will have to look to her laurels, for Miss Myers is only twenty-two years old; Miss Pauline Bennett has a very sweet flexible voice, and Miss Tyrie Leach, May Costello, Fern La Claire, Edith May Taylor, Vera Lawrence, and Nellie Clifton fill in with very creditable work. From the patronage up-to-date, it looks like a success. The Liberty Theater broke all records with Annette Kellermann in "Neptune's Daughter," a full week to nearly $3,000. The Hawaii is having its usual crowds, and the Empire is working night and day. The promise of a grand opera season at the Hawaiian Opera House is looming up through the efforts of Will Adams and with the high price of sugar one of the most prosperous seasons is anticipated in the amusement line.

C. D. WRIGHT.

MANAGERIAL CHANGE AT ST. PAUL

ST. PAUL, MINN. (Special).—"The Bird of Paradise," with "Bob" Morris and John Burton, two former Nell Stock favorites, in the cast, beat last year's business at the Metropolitan Jan. 10-16. L. N. Scott stated that the attraction played to one-third more business at his Twin City theater than a year ago.

The Blue Mouse people have taken over the Gaiety Theater, which is sure to become as big a moneymaker as the Blue Mouse under the guidance of the genial C. W. Campbell.

"Straighten Out," at the Orpheum, week Feb. 1, was highly appreciated. "Ireland a Nation," photodrama, at the Metropolitan, was entertaining and instructive.

Harry First and Phil White, as "Perlmutter and Potash," respectively, delighted large and appreciative audiences at the Metropolitan, week Feb. 8-13. David Warfield, three days, week Feb. 15, in "The Auctioneer."

One of the best acts seen in vaudeville this season was "The Quakeress," at the Orpheum. It would have to find a more charming personality than Miss Lolo McIntyre, and John Hymans is a worthy partner. Harry Gilfoil, as Baron Sands, is a great attraction.

JOSEPH J. PRIEFER.

HARTFORD

HARTFORD, CONN. (Special).—At Poli's, week Feb. 22, the Poli Players in "Alias Jimmy Valentine," with excellent success and to good-sized audience. Harry Hollingsworth makes a very good Jimmy Valentine.

At Parson's Feb. 22 Mlle. Emma Trentini and Clifton Crawford in "The Peasant Girl." Feb. 25, 27, "My Scientific Baby." Fritz Kreisler appeared at Foot Guard Hall, Feb. 26 to a capacity audience.

LAWRENCE SHERARD.

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THEATRICAL LEGISLATION

Proposed Action to Regulate Sale of Tickets in New York at a Stand-Still

ALBANY, N. Y. (Special).—Regarding pending legislation affecting theatrical and motion picture interests little progress has been made toward the advancement of the measures introduced for that purpose at this session of the Legislature.

One hearing has been held on the bill of Assemblyman Steinberg, which requires the price to be printed upon all tickets to places of amusements. Making it a misdemeanor for the owner, lessee, manager, or operator to sell tickets directly or indirectly at a price in excess of the price printed thereon. No one appeared at this hearing which was held before the Assembly Codes Committee in opposition to the bill. Assemblyman Steinberg, its introducer explained to the members of the committee the purpose of the proposed law and the reasons he had for urging its passage.

He said: "The patrons of theaters, especially in the large cities, are imposed upon by theatrical managers by advancing the price of tickets just as soon as it is learned that a production is making a successful run. He related how he had been refused tickets at a prominent New York theater box-office, and later by paying an advance fee to a branch office, received an order returning to the same theater, he then obtained his seats, where he had just been informed they had none. Mr. Steinberg concluded by saying that he was determined to stop the practice, if possible. There may be another hearing on this bill."

The Mitchell bill which proposes to create a State Board of Motion Picture Censors to comprise three members, one of which to be a woman, was scheduled for a hearing the last week, Feb. 26, no one appeared for or against the bill, and another hearing has been set for this week.

The theatrical and motion picture managers are apparently little concerned in these bills having been represented at either of the hearings arranged by the legislative committees to hear what opposition there may be to the measures before they take action.

O. W. RAMSEY.

TO DISTRIBUTE CUT RATE TICKETS

Managers of theaters in Greater New York who wish to fill their houses by lowering the price of admission, should get in communication with the Federal Amusement League, an organization recently established to distribute systematically cut rate tickets. According to Fred T. Ott, of 16 Charles Street, Jersey City, it is the plan of the League to give out theater tickets to fraternal organizations, social clubs, manufacturing concerns, colleges, stores, etc., without charge to the managers concerned. All that the League asks is plenty of tickets and it promises to do the rest.

Mr. Ott may be 'phoned at 4954 Webster.

MOROSCO REVIVES MUSICAL PLAY

According to reports from the Pacific Coast, Oliver Morosco has revived his musical play, "Pretty Mrs. Smith," which was presented early in the season at the Casino with Fritzi Scheff in the leading role, and has renamed it "Long Lanky Letty." It has been rewritten in order to feature Charlotte Greenwood in the chief role. Sydney Grant will also play an important part in the new version. The play will be presented shortly at the Burbank Theater, Los Angeles.

DEATH OF RUDOLF BERGER

Rudolf Berger, the German tenor of the Metropolitan Opera company, died early Saturday night, Feb. 27, of inflammation of the heart at his home, 251 West Eighty-ninth Street. For several weeks he had been suffering with an attack of pleurisy.

Mr. Berger, who was forty years old, made his last appearance here on Feb. 18 in the role of Siegfried in "Gotterdaemmerung." His first visit to this country was in July, 1910. He is survived by his wife, Marie Rappold, also of the Metropolitan Opera company.

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CHILD ACTRESS TRIES TO DIE

Edna Walters, a sixteen-year-old actress and singer, who has appeared in several parts, including performances at the Metropolitan Opera House, attempted to commit suicide Sunday, Feb. 28, by drinking two ounces of iodine in her apartments in the Hotel Normandie, where she lives with her aunt, Mrs. Laura Walters.

Four years ago the girl appeared as one of the children of the Broommaker in Humperdinck's "Koenigskinder," at the Metropolitan Opera House, and attracted wide attention by her remarkable singing and acting. Since then she has appeared with E. H. Sothern in "Little Women," and "The Bluebird," in which she was seen as the Firefly.

LOU-TELLEGEN IN NEW FARCE

Lou-Tellegen opened his first season, under the direction of the Shuberts, in Stamford, Conn., Saturday night, Feb. 27, in the title-role of a new farce called "Taking Chances."

TO REVIVE "GIROFLE-GIROFLA"

Marie Dressler is planning a revival of "Girofle-Girofla," in which she made her first metropolitan success with Lillian Russell in 1894, after the termination of the run of her present play, "A Mix-Up," at the Thirty-ninth Street Theater.

MADAME BERNHARDT'S CONDITION

Reports from the physicians in attendance at Bordeaux, France, upon Madame Sarah Bernhardt, whose right leg was amputated last week, state that the patient's condition continues so excellently that the daily bulletins will be omitted. Madame Bernhardt still receives a large number of messages a day, many of them from friends in this country.

W. J. Stevenson, now playing the lead in "Everybody" at the Gayety Theater, Bayonne, Conn., opened the house in a new stock company March 1. The roster includes Anna Doherty, Corrie Lankester, Mary Balzar, and Frances De Mair.

STOCK MANAGERS ATTENTION!
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Can be engaged to do "Who Goes There?" "Love Among the Lions" or any of his well-known successes. 258 West 43th St., N. Y.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Any town or city that will support a stock company is keeping its money at home. In line with this idea we give an extract from an article in the Denver *Post* on the support given by that city to its stock company, the Denham.

"Since it [the Denham] has been in operation the management has spent over a quarter of a million dollars, nearly all of which has been kept in circulation in this city. The Denham Theater gives employment to about a hundred people, all living in Denver, and the total salaries approximate a hundred thousand dollars. The Denham has been very successful as a popular priced theater and has upon its books 2,722 season subscribers. This indicates that it must be very near to the public heart and taste. The support of such enterprises would therefore seem to be a public duty—just as it is a public duty to buy goods that are made in Colorado, and there are a great many goods made here, although not as many as could be made if proper encouragement were given."

We suggest to every correspondent of THE MIRROR in whose town there is a stock company, that the extract quoted be submitted to the newspapers of his or her town.

KEITH—WADSWORTH—BRONX

The B. F. Keith Bronx Stock company appeared in "The Vampire" week Feb. 22, with Kathryn Purnell in the role of Jeanne La Farge. Rowden Hall was appropriately expressive as the youthful enthusiastic lover. Walter Marshall as "Louis the Hawk" and Albert Gebhardt as John Glenning gave praiseworthy presentations. Luella Morey, Fred C. Hones, Margaret Fielding, Russell Parker, and Frederick Sterling, who made his first appearance with the company, gave adequate support. To Director R. G. Edwards and his able scenic staff credit is due for many splendid stage settings, particularly, though, for the cabin de luxe steamship *Oceanic*, which surpasses all previous efforts. After a week's rest Julie Herne will return to the cast in "The Blindness of Virtue."

Duplicating the success made earlier in the season in musical comedy, the Wadsworth Players appeared in "Fifty Miles from Boston," week Feb. 22, with all the leading members in specialties. Edith Spencer returned to the cast after a week's illness in the role of Mrs. Tilford, and was applauded to the echo in her character song and dance. John Lorens and Richard Ogden were splendid as Joe Westcott and Mossley, and won several recalls in their musical numbers. Carroll Daly and Bert Wilcox were highly amusing and clever Neil Pratt scored as Jed Woodis. Warda Howard, a sweet and charming Sadie Woodis; Isabelle Winlocke, Jerome Renner, Henrietta Goodwyn, Constance Glover, Jack Hanley and an attractive chorus were well received. Week of March 1, "The Wrong Way." The first stock performance of "The Fallen Idol" is announced for this house.

IDA C. MALCOMSON.

ST. LOUIS STOCKS

ST. LOUIS (*Special*).—The Park Opera company was seen in an excellent production of "The Girl in the Train," Feb. 22-27. Roger Gray as the Judge and Mabel Wilbur in the leading role scored decided hits. Unlimited credit should be attributed to Sarah Edwards for her excellent work. Louise Allen, George Nathanson, and Humbird Duffy are among those deserving special mention.

The Players' Stock company in "Get-Rich-Quick Wallingford" played to capacity business at the Shenandoah Feb. 22-27. Mitchell Harris in the title-role and Marion Ruckert as the stenographer were happily cast. John Maurice Sullivan continues very popular, and John Hull did exceptionally well. Louis Calhern, Eda Von Buelow, and Leorna Bradley, Elsa Rendal and Alice Price were other members who aided in making this production the most successful yet undertaken by the Players.

St. Louis is to have a new dramatic stock company, opening March 8 at King's Theater. The initial bill will be "Zaza," with Florence Roberts as the visiting star in the title-role.

VIVIAN S. WATKINS.

POLI PLAYERS, BALTIMORE

BALTIMORE (*Special*).—The Poli Players very wisely made a revival of their splendid success, "Mrs. Wiggs of the Cabbage Patch," week Feb. 22, which play proved such a delight upon the occasion of its first production by this same company early last season. The production was practically the same with the exception of Arthur Van Buren, who assumed the role of Mr. Stubbins. Miss Georgia Woodthrope's Mrs. Wiggs will always remain to me her most finished characterization. She invests the role with a wealth of detail and injects the proper amount of spirit and humor into her conception. The remainder of the cast was practically the same as that seen last season, and played with considerable effect. The production was exceptionally well staged.

I. B. KREIS.

BAKER COMPANY, ROCHESTER

ROCHESTER, N. Y. (*Special*).—"Graustark" interested large audiences at the Baker, Feb. 22-27. It was one of the best productions offered by this company and showed that as an effective play it has stood the test of years well. Mr. Ewald plays as Grenfall Lorrey. Much interest was shown in the work of the leading lady, Evelyn Watson. Her portrayal of Princess Yetive (Miss Gugenslocker) was admirable. Estella Morton was a charming lady as Aunt Yvonne, Norman Wendell was pleasing as Prince Gabriel, M. Telle Webb did well as Baron Dangloss, Norman Houston gave a good idea of Sitsky, Prince Lorenz, and Prince Bolares, and the credit was given to Daisy Chaplin as Countess Dagmar, Joseph A. Diemer as Harry Anguish, Elmer Buffham as Ostrom, and Evelyn Archer as Therese for their splendid work. "One Day," March 1-6. Daisy Chaplin, the new second woman of the same company, is said to have an excellent singing voice. She introduced specialties between the acts.

BOB HOGAN.

OTIS OLIVER CO., ROCKFORD, ILL.

ROCKFORD, ILL. (*Special*).—The Otis Oliver Stock company opened up an indefinite stock engagement at the Orpheum house March 1. The cast includes besides Mr. Oliver, Eddie Williams, Miss Romain, Mr. Justus, Miss Potter and eight others. Mr. Bert Damon, treasurer of the Orpheum, and who has managed all the successful stock companies playing here in the past, will manage the present company.

HARRY F. NORRIS.

MAY BUCKLEY TAKES A REST

May Buckley was compelled to close with the Princess Players in Cleveland, after a most successful season there. She made a distinct hit in "Kiss in the Dark," "It Can Be Done," and "The First Born." Miss Buckley has gone to her farm on Casco Bay in Maine for a six weeks' much needed rest, when she will open in a big production, for which she is already engaged.

A "CABBAGE PATCH" LINE.

The crowd waiting for a performance of Mozart Players (stock), at the Mozart Theater, Elmira, N. Y., of "Mrs. Wiggs of the Cabbage Patch."

BABY WEEK IN BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"A Woman's Way" is the attraction at the Lyric Theater week Feb. 22. Many are of the opinion that this is the best play yet produced by the Calburn Players. Lowell Sherman, leading man, is enjoying his first vacation after a much needed rest, and will again appear next week in "Baby Mine." Edward Darney is playing the leading role, and he gave a very fine portrayal of the husband. Miss Suzanne Jackson as Mrs. Stanton, the wife, and Miss Violet Barney as Mrs. Blakemore, won the hearts of all by their grace and beauty. Miss Emma De Weale as Mrs. Livingstone as usual gave a finished performance, and John T. Dwyer as General Livingstone was very well received. Francis Byrne as Oliver Whitney had a good part and lost none of its possibilities. Thomas Swem as Edward Rowland Morris let no little detail of his part escape and proved himself the artist. Miss Beverly West as Mrs. Bobby Livingstone, Miss Helen Blair as Mrs. Stanton, Fred Roland as Bobby Livingstone, and Frank Melrose as Wilson, the butler, all proved themselves capable artists. Bernard Thornton as Harry Lynch, the reporter, was received with rounds of applause and is fast becoming a favorite. Week of March 1, the Calburns have inaugurated what will be called "Baby Week." This will be in charge of Mr. L. Rich, who has placed this attraction in quite a few parks and theaters in the United States. Many prizes of great value will be awarded, and the patrons are looking forward to a gala week. The play now in preparation is "Baby Mine."

ALLEN P. WEIL.

POLI PLAYERS IN "THE BARRIER"

NEW HAVEN, CONN. (*Special*).—"The Barrier" was the attraction staged by the Poli Players at the Hyperion week Feb. 22, and enthusiastic audiences greeted their splendid efforts at every performance. "The Barrier" only proved another success in the way of staging and presentation. Miss Jane Morgan had another opportunity to demonstrate her rare dramatic art in another channel, taking the role of the Indian girl Necia. Charles Carver scored again as Captain Meade Burrell, and Malcolm Owens gave a finished interpretation of Polcon Doret. Frances Williams as Alluna and William Bonney in the part of John Gale were well cast and gave splendid support in their respective roles. Harry Bewley as No Creek Lee, Henry Oehler as Corporal Thomas, William Townshend in the role of Dan Stark, and Frank Armstrong as Runion were all happily cast. Marguerite Sprague and Rose Proschini, two of S. Z. Poli's "finds," were seen in the roles of Little John and Little Mollie, respectively. The piece throughout received careful direction at the hands of Paul Casenecuve. Business still continues big. "Within the Law," week March 1.

DANIEL W. DELANO, JR.

THE MOZART'S MARRIED MAN

ELMIRA, N. Y. (*Special*).—The Mozart Players gave a splendid production of Winchell Smith's delightful play, "The Only Son," at the Mozart, Feb. 22-27, to capacity business. G. Swayne Gordon scored an emphatic hit in the title-role, Dora Booth did her best work of the season as the mother, and Maude Richmond, seen in her farewell week, was an adequate Anne Lester. The work of Henry Carleton, Peggy Cameron, Arthur Griffin, David Vondersmith, Emma Carrington, Jack Roche, and Henry Williman assisted greatly, and the musical numbers under the direction of Carle Olts were most enjoyable. "Paid in Full," March 1-6.

G. Swayne Gordon is to remain as leading man of the Mozart Players, after all. A week ago he was given his two weeks' notice. He alleged that he was being dismissed because he let it become known that he is a married man. The subsequent discussion between management, leading man and the interested public actually occupied more newspaper space than the European war. After awhile all factions cooled off and Gordon is to remain. He has given splendid satisfaction since the opening of the stock season in September, and is very popular. Maude Richmond retired as leading woman of the Mozart Players Feb. 27. She is succeeded by Miss Billie Long.

J. MAXWELL BEERS.

EXIT STOCK, ENTER VAUDEVILLE

FALL RIVER, MASS. (*Special*).—The Bijou Stock company gave two farewell performances Feb. 22, presenting "Broadway Jones" to large attendance. After the evening performances the company disbanded, a majority returning to New York. The season has been very successful. Excellent performances have been given, but the management thought that a change would be a good thing at the present time, so Monday, March 1, Manager L. M. Boas, of the Academy, will present his new policy of vaudeville and pictures, transferring the shows from the Academy to the Bijou. At the Academy only feature pictures will be shown, and when possible to book them first-class attractions only will be presented. This will indeed be most welcome, as it has been a great many seasons since high-class attractions have played at this theater, the only large house in the city.

W. P. GEE.

ST. PAUL "NEWSIES" SEE STOCK

ST. PAUL (*Special*).—With characteristic foresight for children, Wright Huntington entertained the St. Paul Newsboys' Club, Feb. 15. Besides these, a packed house greeted the production of "The Two Orphans." "The Dictator," week Feb. 22.

JOSEPH J. PFISTER.

BONSTELLE CO. IN "THE BIG IDEA"

As a result of several hundred requests which have been made by members of the student body of Columbia University, the Jessie Bonstelle Stock company are presenting this week Clayton Hamilton's original comedy drama, "The Big Idea," which appeared at the Hudson Theater in early Fall. The Columbia students have a great interest in the play through the fact that Mr. Hamilton is professor of dramatic literature in the university. Assisting Miss Bonstelle in the production are Corliss Giles, Robert Adams, Hugh Dillman, Hardin Rickman, Charles Kennedy, Sue Van Duser, Mabel Mortimer, Kathleen Comegys and others. Regular matinees Tuesday, Thursday and Saturday.

Among the new plays which will be given for the first time by the Bonstelle company in the near future will be "Mam'selle," an adaptation of a successful French farce from the pen of Anna Bird Stewart. Miss Stewart's debut as playwright was made a week or two ago when her play was presented by the Bonstelle players at the Municipal Theater at Northampton, Mass. The result was so gratifying to Miss Bonstelle that arrangements were made to add it to the repertoire of her different organizations, so it will be seen not only here but during the Summer in Buffalo, Detroit, and Toronto.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—The first Brooklyn production of "The Stranger" was presented by the Gotham Players Feb. 22-27. Theodore Friebus displayed versatility in the character of John Marshall, while Ann MacDonald won considerable sympathy with her clever interpretation of Mary Warrington, the Southern lass. John Lester, Florence Pinckney, Jack Rollens, J. Francis Kirk, William Amsdell, Sadie Radcliff, and Robert Rainer appeared in the minor roles.

The return of Mary Hall to the Grand Opera House, after a two weeks' rest, was a signal for an enthusiastic reception for the popular leading woman. Miss Hall and Noel Travers appeared in the leading roles and made the best of their opportunities. William Elliott, Minnie Stanley, George Carleton, Irene Douglas, Earl Simmons, and Jack Matthews were seen to advantage.

The Crescent Players were seen in a worthy production of "Where the Trail Divides." In the principal role of How Landor, the Indian, Robert Gleckler was very much at home. His impersonation of the native American was realistic. Miss Winslow gave her usually good performance of the leading feminine role, while Ainsworth Arnold as Clayton Craig, was excellent. Charles Schofield's characterization of the Western lawyer stood out prominently, as did the work of William Evarts, Charles Wilson, and Beatrice Moreland.

J. LEMOT DAUB.

KANSAS CITY STOCK'S NEW FIELD

KANSAS CITY, MO. (*Special*).—The Auditorium Stock company diverged from the customary paths of such organizations by offering the well-known musical play, "Forty-five Minutes from Broadway," week Feb. 21-27. In spite of the fact that they were entering rather unknown fields they seemed very much at home, to say the least, the musical numbers being very well cared for. Mrs. Clay Clement, better known perhaps as Mary Fry, was a charming Mary and was especially pleasing in her vocal numbers. Ralph Kellerd was a good Kid Burns, while Ted Gibson was a decided hit as Tom Bennett. Vessie Farrell, Helen Levinson, Clay Clement, E. J. Blunkall and others of the company were also well cast. An auxiliary force of local talent handled the chorus work very satisfactorily. "Lover's Lane, Feb. 28-March 6.

CAMPBELL.

MONTREAL STOCK CARDS

MONTREAL (*Special*).—*Ancker's Breeze*, a bright little paper, is being issued each week for the Ancker Stock by Quintus Brooks, containing light reading matter and notes of the doings of the company. Dorothy Maynard, of the Princess Stock, bids fair to become quite a favorite here. "The Man from Mexico," "The White Sister," and "Girls" are among the plays promised in the near future by the Ancker Stock.

The Stock Opera company at the Princess strengthened the good impression created in their first two weeks by their presentation of Cohan's "Forty-five Minutes from Broadway." Miss Maynard again scored in the role of Mary, and Billy Lynn was particularly suited to the role of Kid Burns. Nella Brown did good work as Mrs. Dean and was encored for her one important solo. The chorus work was particularly good. "Madame Sherry," week March 1.

TREMAYNE.

BUFFALO'S PERMANENT

BUFFALO, N. Y. (*Special*).—"The Confession" was admirably presented by the Permanent Stock company at the Lyric, Feb. 22-27. "The Curse of Drink," week March 1.

BARKER.

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NORTHAMPTON PLAYERS' GUESTS

NORTHAMPTON, MASS. (*Special*).—"The Rejuvenation of Aunt Mary," Feb. 16 week, was marked by one of the largest opening nights of the season. This was partly due to the presence of Walter Pritchard Eaton and a theater party of 100 people from the Unitarian church, where Mr. Eaton had just spoken at a Men's Club supper on "The Civic Theater." The talk was of exceptional interest as applied to the local situation. Mr. Eaton emphasized the need of a repertory system to make possible the artistic and educational functions of a municipal theater. Leonora von Ottinger gave a pleasing and vivacious portrayal of Aunt Mary and was as ably supported by the company as the piece permits. The theater has been visited during the past fortnight by a number of guests distinguished for their connection with theater interests. Among these have been A. E. Thomas, Bejamin von Ottinger, Roland Holt, and Percival Holt, the latter two being especially interested in the work of the Drama League. Mr. Chubb's daughter, Brownen Chubb, is a member of the municipal company. A visiting company played "A Pair of Sixes" to a delighted house Feb. 15. The Academy has added automatic sprinklers and a water curtain to the equipment, which, with its large number of exits on all sides, makes it the safest theater in the country.

MARY R. HARWOOD.

STOCK SEASON, PROVIDENCE, R. I

The Albee Stock company, which will open a Spring and Summer season in Providence, R. I., comprises Minor S. Watson, who was with Madame Kalich and Blanche Bates, and lately with the Woodward Stock company, Omaha; Helen Reimer, with the Albee Stock company for fourteen seasons; Lona Rogers, a favorite; Ralph Remley, returning; James A. Doyle, third season as stage director; Genevieve Cliffe, leading woman in stock in St. Paul, and Lawrence Evart, who played in Providence one week last season, making a most favorable impression. The date of the Albee opening will be announced later.

REORGANIZED IN LANCASTER

The Crane-Burckly Musical Comedy company (formerly the Wilsmith Musical Comedy company) resumed its season at the Fulton Opera House, Lancaster, Pa., Feb. 20, offering "Madame Sherry." The cast comprises Florence Mackie, prima donna; Raymond Crane, comedian; Arthur Burckly, tenor; Ralph Sippelry, juvenile; George C. Hall, characters; Gus Buell, stage-manager; Eulalia Young, ingenue, and Meade Foster, soubrette. James A. Dwyer remains as scenic artist and Frank Hogan continues as business-manager of the company. "Madame Sherry" was repeated week Feb. 22. Week March 1, "The Man Who Owns Broadway."

CHANGES IN BAKER PLAYERS

SPOKANE, WASH. (*Special*).—The Baker Players held the boards in "The Ghost Breakers," at the Auditorium, part of week Feb. 2. Miss Auda Due, in her second week with the company, played the part of the Princess Maria Theresa of Aragon in a simple, natural manner and makes a charming princess. The play gives Henry Hall a fine opportunity as the son of old Kentucky. "The Woman He Married" is underlined. Three changes in the personnel of the Baker Players will be made at the close of the week's engagements. Miss Helen Travers, heavy woman of the company, will leave and Miss Betty Barrow will take her place. Loring Kelly, a comedian and character man, also will join the company. Both are from the East. Miss Travers is planning to return East, expecting to stop at her farm in southern Ohio and to visit friends in Columbus before going to New York. "I have been in the West twenty-two weeks and, while I have enjoyed it, I will not be sorry to see the East again," said Miss Travers. "I have enjoyed every minute of my stay in Spokane and have made some friends here whom I will hate to leave."

W. S. MCCREA.

KEITH STOCK, PORTLAND, ME.

PORTLAND, ME. (*Special*).—The management of B. F. Keith's popular playhouse has abandoned the custom of presenting vaudeville at the close of the season of Summer stock and has retained the stock company indefinitely, much to the pleasure of its patrons and the constant increase of box office receipts. Much of the success is due to Mr. Edward Everett Horton, the leading man, who, since his appearance in June, 1914, has delighted large audiences with his versatility. Mr. Horton is one of the most interesting of the younger stock actors and has become a great favorite with Portland society. Much regret is expressed that Mr. Mark Kent, the talented character man has severed his connections with the company, for he has been a favorite with the theater-going public of this city for many years.

Vaudeville and pictures to good business at the new Portland. Vaudeville and pictures, big houses, at Greeley's. Well pleased patrons continue to fill the Empire.

ALICE ARMSTRONG.

MANAGER PLAYS A PART

MOOSE JAW, SAS. (*Special*).—The Majestic Players' Stock company presented "Where the Trail Divides," week Feb. 8-13. The feature of this bill was the appearance of Charles E. Bills, manager of the Majestic, in the role of "Bob Manning." He played his part like a veteran and made a big hit. Mr. Fred Cantaway as How Landor was exceptionally good, and every member of the company gave excellent support. Bills—week Feb. 15-20, "Truth"; week Feb. 22-27, "Going Some."

ALFRED W. LANE.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—F. Keenan Wallace gave a notable performance of the title character in "The Parish Priest," week Feb. 17, and made himself strong with the Baker Players and the Baker audiences. Critics pronounced him one of the best character actors with the Baker Players within a long time. Eileen Wilson as Katherine also came in for especially favorable comment. The play itself took well, as it always has.

LINDAN.

STOCK NOTES

The Poli Players, at Scranton, Pa., are in their thirty-ninth week. "Hay Fever" crowded out the orchestra last week in January. Augustin Glassmire is manager. Walker Richardson and Mae Desmond are in the leads.

The Warrington Stock company, at the Warrington Theater, Oak Park, Ill. (Chicago suburb), in "The Divorcons," week Feb. 22. An extra matinee for children was given at 10.30 A.M., Feb. 20, for "Little Lord Fauntleroy." Miss Marie Mitchell as Lord Fauntleroy and Hazel Wylde as Mina were well received.

John J. Murray, manager of the Morgan Grand Theater in Sharon, Pa., and a theater in Warren, O., is to form a circuit of twelve theaters between Cleveland and Pittsburgh. Houses have already been leased in Alliance, Meadville, New Castle, and Painesville. Mr. Murray has had plans drawn for the improvement of his theater in Sharon.

Royal Cutter, stage-manager of the Park Opera company, St. Louis, who was divorced last January by Mrs. Wilma Cutter, married Miss Ethel Osterhold, of Brooklyn, whom he met a year ago while they were both appearing in "Madame Moselle." The bride recently appeared in "Queen of the Movies," in which she made a decided hit. She will join the Park Opera company.

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in *"DADDY LONG-LEGS"*

PHILADELPHIA.

A Pair of Marriages in "Pygmalion" Cast Helps Business—Prof. Mats. at Rival Houses

PHILADELPHIA, March 2 (*Special*).—While there were no notable changes in the local theaters from a Broadway viewpoint, three "first time here" productions caused the Philadelphia White Light district to appear rather animated. The attendance at "Pygmalion" fell down during the early part of the week, but, fortunately, two members of the company got married in time to get some real publicity in the papers—pictures and two sticks of type—and business at the Broad immediately became brisker. Algernon Greig, who takes the part of Freddie in the play, was the bashful benedict, and his blushing bride was the attractive Olive Wilmot Davies. Mr. and Mrs. William Ingersoll, well known in theatrical circles, had the couple married at their cosy home, and Lewis Haase, manager of the play, gave the bride away. What he said when he gave her away could not have been so terrible, for Philip Merivale, of the cast, had no trouble with the groom.

At the Broad this week, Mrs. Campbell was succeeded by "The Misleading Lady," starring Paul Dickey. The Forrest was dark for a week while "Fads and Fancies" was fixed up and a good singer secured.

There were several professional matinees in town last week owing to two plays by Porter Emerson Browne being produced at rival theaters. "A Girl of To-day" received a week's tryout at the Garrick, the beautiful Ann Murdock starring, while at the Little Theater, Manager John Rex is producing "Rich Man, Poor Man." So at each theater the players entertained the rival Emerson Browne company with a professional matinee.

The Little Theater was also the scene of more activity, for the first of a series of afternoon receptions was given to meet Miss Edith Wynne Matthison, who just joined the company. It was an occasion where society and footlight stars met on neutral ground and so the reception was very nice. Peggy Shippen, of *Ledger* fame, was there, so we'll soon read what she says.

At the Adelphi, "Peg o' My Heart" started off very satisfactorily and is settling down for a successful run of eight more weeks.

Al. Joison in "Dancing Around" is turning them down at the Lyric, much to the gratification of the star and also the managers.

At the Garrick, the San Carlo Opera company is going to see what they can do for a few weeks.

Keith's are featuring this week Joan Sawyer in her new dancing act and it is taking equally as well as when shown in New York.

J. SOLIS COHEN, JR.

AT THE GOLDEN GATE

SAN FRANCISCO (*Special*).—Rose Stahl at the Columbia Feb. 15, and a big house was there to receive her. At the Alcazar "Bringing up Father" until Feb. 21, when Ruth St. Denis returned with her dances. At the Cort "The Whirl of the World" opened Feb. 15. At the Gaiety Truly Shattuck and Ferris are running "Belle of New York" week Feb. 15 and week Feb. 22, the same cast will stage "Jumping Jupiter."

Eleanor Haber, who has been on the Orpheum Circuit for the last thirty weeks, has returned home, and is now playing the Orpheum in her own sketch, "The Office Lady," and meeting with success. Miss Haber is a San Francisco girl, and the niece of George Davis, manager of the Alcazar.

The Empress offered J. K. Emmet in "The Strongest Tie," Eddie Clark, The Ogden Four, Boy and Arthur, and Pantages's gave us Six Swimming Maidens, Harry Girard Hilliar, Quinn Brothers and Marion, Hamilton and Barnes, and Harry Davis, the sharpshooter.

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CHICAGO

Drew, "Rosemary," and Dances Under Same Roof—Marie Tempest—Hold-Over Bills

CHICAGO, March 2 (*Special*).—John Drew and that perfect company of his which makes "Rosemary" the most delicious of all plays of its kind, opened the month and week at the Illinois Theater. Mr. Drew is never unwelcome here. In the Louis N. Parker and Murray Carson collaboration Mr. Drew is at his best. This has been so frequently said that it has become a commonplace, but it is absolutely true, and the only regrettable thing about this engagement is that Mr. Charles Frohman finds it impossible to give us Mr. Drew, Miss Alexandra Carlisle, et al, for more than eight performances.

While Mr. Drew rearranges his make-up for "Rosemary," the audience, or as many as know how and care to, will be tripping the "Lulafardo," the fox trot, or "whatever will be the rule," in the large music room back of the gallery of the Illinois. Dancing also, before the performance, of any who arrive in time. But this wouldn't suit a New York audience which is never on time, unless the performance is free.

Next, as a welcome attraction, is Marie Tempest, who, Monday night, packed the Garrick with "The Marriage of Kitty." The week after we shall see her in "Nearly Married." Miss Tempest is on tour as a star under John Cort's direction. She is supported by W. Graham Browne and her London company. At the close of this engagement Miss Tempest and her company will tour the Pacific Coast, returning by way of the Canadian Northwest. Miss Tempest's American debut was made virtually twenty-five years ago, in "The Red Hussar." She was first brought hither by James C. Duff, still in activity as the impresario of "The Dummy." Miss Tempest sang in May, 1891, in the Auditorium, in "Carmen," "Mignon," and "The Bohemian Girl" under the Duff management.

"What's Going On" and "a real dancing chorus"—"with one spoon and two dishes"—(so put by the p. a.) started at a lively gait at the La Salle just as the church bells were ringing Sunday night. Chicago is the one big town where spirits and sinners compete on the same night. It's church or theater, as may be preferred.

The Cort holds W. H. Crane, Arbuckle, Bingham, Mabel Taliaferro in the "New Henrietta," tenth week.

At the Fine Arts, "The Burglar Who Failed," a farce, by St. John Hankin; "Criminals," a serious work, by George Middleton; "Conscience," a comedy, by Orrin Taft, Jr., and "By Ourselves," a comedy, by Ludwig Fulda. The players will be those now engaged in "Alice in Wonderland," which will be repeated Thursday, Friday, and Saturday afternoons and Saturday morning. The new bill will be given for the first time Thursday evening.

"The Dummy" begins its last two weeks at Powers's. "On Trial," tenth week, at the Grand. "Diplomacy," fourth and final week at the Blackstone. "Our Children," tenth week, at the Princess. "The Crinoline Girl" keeps on at the Olympic. *Oag pagoag*, some actresses have their automobiles stolen, some are prematurely married to titles, some inherit wealth, but it has remained for one of the favorites to run her lineage line back to two former Presidents of these United States. The one in mind is Miss Nannie Palmer, playing in "The Crinoline Girl" at the Olympic. Her Presidential ancestors were James K. Polk and Zachary Taylor. In addition she links up with several generals of the Civil War. Besides, she is Chicago born. Before she went on the stage she attended the Hyde Park High School and studied at the Chicago Musical College. She has been before the footlights six years. Miss Palmer's father was Eugene B. Palmer, a Chicago newspaperman.

The Little Theater continues "The Philanderers," third week, and on Saturday morning the puppet play, "The Deluded Dragon."

Coming, March 8, at the Illinois, Otis Skinner in "The Silent Voice." Then Cyril Maude and London cast in "Grumpy," same date, at the Blackstone.

The Actors' Fund annual benefit, which will be held in the Auditorium Theater Friday, March 19, promises to be one of the best, if not the best, bills offered the public in aid of this charity, for it will take place on a date when some of the biggest stars of the American stage will be playing in this city. David Warfield, Otis Skinner, Cyril Maude, William H. Crane, Thomas Ross, Amelia Bingham, Mabel Taliaferro, Maclyn Arbuckle, and Julian Mitinge will be among the contributors to the programme. Daniel Frohman, president of the Actors' Fund, will come to Chicago ten days in advance of the benefit, and he will have the aid of the Chicago Theater Managers' Association.

BEVERLY BRUX.

BOSTON

Farce, Farce and Farce, in Spite of Lent—Drama League Talks—More Shaw

BOSTON, March 2 (*Special*).—Last night was a night of farce for Boston. At the Plymouth, Taylor Holmes and Walter Jones appeared in the farce, "The Third Party"; at the Tremont a new farce in three acts by Ethel Watts Mumford, entitled "Good-Night, Nurse!" was given for the first time here. Richard Bennett continues in Edgar Selwyn's farce of "Nearly Married" at the Cort. Ann Murdock began an engagement at the Hollis in "A Girl of To-Day," by Porter Emerson Browne. Pavlowa came to the Boston for a week, and at the Majestic there was a light opera, so that for the first time in several weeks Boston playgoers could hear some music. The Andreas Dippel Opera company appeared at the Majestic in "The Lilac Domino," which is likely to prove a welcome visitor. This is the last week of Pauline Frederick in the play of "Innocent" at the Shubert.

The Drama League is very active, and new members are joining daily. Last Friday Padraic Colum, the Irish playwright, author of "Thomas Muskerry," addressed the members of the League on "The Theater as a Center of National Culture." This afternoon Miss Gertrude Kingston, the actress-manager from London, who is directing and acting in the production of Shaw's plays at the Toy Theater, spoke before a mostly audience at that playhouse on "The Little Theater Movement." On Friday Miss Hedwig Reicher will address the members of the League on Hauptmann's "Hias" and "Continental Drama for the Modern Stage." Two meetings in one week makes rather strenuous business for the League members, but these speakers are well qualified to talk on their subjects. In a few weeks the League expects Granville Barker to address the members, so that within a month there will have been more meetings than are usually held in the greater part of the season.

The success of the short engagement of Maude Adams at the Hollis Street Theater was such that the management must have regretted not having made arrangements for a longer time. "The Ladies' Shakespeare," Barrie's little comedy, is an inversion of the story of "The Taming of the Shrew," and by coincidence the Boston Opera House gave Shakespeare's farce for the week. The English actors at the Opera House were reinforced by two players from Australia, who proved to be welcome additions to the company. Leonard Willey acted Petruchio with spirit, and Miss Irby Marshal made Catherine one of the fiercest and most untamable shrews ever seen on the Boston stage. She began with a wild outburst of rage at Petruchio's first advances, and kept it up, until she was tamed, with a vigor and force that would have completely prostrated the average actress. The company acted the piece in the true farcical spirit.

"A Pair of Sixes," at the Wilbur, continues to draw. With all the farces that Boston has seen this season, it looked as if it were a mistake to put on this particular farce for such an extended run, but the management has been justified in making arrangements for a long stay here of this really funny piece.

"Common Clay" still fills the Castle Square Theater. Although Mr. Craig gives daily matinees, twelve performances a week do not seem to be enough for the public, for at almost every performance people are turned away. Each member of the cast is entitled to much credit for the capable work done, but Miss Mary Young is deserving of special praise, for she makes the part of the heroine one that is not likely to be forgotten by any spectator. It looks now as if Mr. Craig would continue "Common Clay" until the warm weather.

Gertrude Kingston has added Shaw's delightful little sketch, "The Dark Lady of the Sonnets," to the bill at the Toy Theater. If she carries out her present plans we are likely to see some of the most interesting of Shaw's plays. He has always had a following here, and the Toy should be a winner by the presentation of his works.

At the Plymouth next week there will be special matinees of the Modern Drama Players. These actors appeared at the Toy a few weeks ago, and were successful in such plays as "The Hear" and "Lonesome-like." They will probably repeat the plays that they acted before.

J. B. CLAPP.

BALTIMORE

Police Commissioners Give "The Hypocrites" a Clean Bill of Health—Ford's Premiers Coming

BALTIMORE, March 1 (*Special*).—Thanks to sane and logic reasoning we were saved the "disgrace" of being put in the same class with Boston last week, when the Society for the Suppression of Vice and its esteemed counsel suffered an irreparable shock to their inner sensibilities upon witnessing the film production, "The Hypocrites," and forthwith demanded that it be thrown from our midst. The management of the New Theater refused to omit certain portions of the film, and, with good grounds, preferring to cancel the engagement. The exhibition was stopped for a day until the Board of Police Commissioners had an opportunity to pass upon the picture. After a brief deliberation they decided there was no cause for the charge, and gave it a clean bill of health. The papers carried columns regarding the matter, with the result that the engagement will probably be extended again, as every one now thinks it his or duty to see things for themselves. Baltimore has been surprisingly free from any form of censorship which splits hairs, and we rather pride ourselves upon the broad-mindedness of our public officials in refusing to be coerced by self-anointed archangels who profess to be wounded by everything not in line with their views.

The great ovation accorded Josef Hoffman upon his stupendous performance of the Rubenstein Concerto in D Minor at the Lyric Wednesday night will never be forgotten by those who witnessed it. It was the finest example of pianist's art we can recall. It was the last of a highly successful series of concerts by the New York Symphony Orchestra. At its conclusion Walter Damrosch thanked the audience for its support, and promised better things for next season.

Annette Kellermann's entry into the field of musical comedy was accomplished at Ford's last week with considerable success, when one takes into consideration that it was her first attempt at acting. "The Model Maid" has been fashioned by Anne Caldwell to fit Miss Kellermann quite after the manner of the famous fish scale bathing suit used during the action of the play. It was received with surprising enthusiasm and scored a success.

The best farce-comedy Baltimore has seen in two or three seasons was the way most theatergoers described "The High Cost of Loving," which Lew Fields revealed at the Academy last week. The piece scored one of the real local successes of the season, and the audiences were very large and overwhelmingly enthusiastic.

After drawing two huge holiday audiences which packed the Maryland, Eva Tanguay was compelled to retire from the bill after Monday night suffering from a severe case of laryngitis. She was replaced by Olga Petrova on Tuesday. Madame Petrova proved a happy substitute, as there are few artists in vaudeville as versatile as she. Would that vaudeville had more artists of the Octavia Brooke type. She is a great favorite with musical comedy audiences in town, and they journeyed to the Maryland to give her a well-deserved welcome. Eddie Leonard and Mabel Russell scored their usual hit, receiving a regular home reception. This week Karl Zorn and Charlotte Walker head the bill.

The triple star combination comprising Julia Sanderson, Donald Brian, and Joe Cawthorn in "The Girl from Utah" opened for business at the Academy on Monday night, and as was to be expected a crowded house greeted them. Each of these players has a large and distinctive following in town, especially Miss Sanderson. "The Yellow Ticket" March 8.

Only in rare instances is one privileged to witness in succession two such amusing farces as "The High Cost of Loving" and "A Pair of Sixes." The latter play was presented in Baltimore for the first time at Ford's on Monday before one of the most appreciative audiences of the year. The cast is an exceptionally good one, being headed by Ralph Herz and Mark Smith, and including Richie Ling, Robert Smiley, Mary Harper, Marion Ballou, Ethel Jackson, and Ione Bright. Mrs. Pat Campbell week March 8.

The Messrs. Ford have just announced that a new play under the direction of Belasco will receive its premiere at their house during the latter part of March. Nothing further has been divulged regarding the players or play.

Mr. Tunis Dean entertained several friends at dinner during the past week, including Mr. and Mrs. Otis Harlan and Miss Ida Darling. A large party of professionals saw the holiday matinee performance of "The High Cost of Loving" at the Academy as the guests of Mr. Dean. Among those noticed in the boxes were Mr. and Mrs. Otis Harlan, Hubert Wilkie, Madame Petrova, John Parks, Edwin Wilson, Edith Decker, and Gertrude Vanderbilt.

I. B. KERBY.

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CANADIAN CITIES

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—After a month's steady playing with two bills each week and vaudeville between acts, the Young-Adams company took a rest Feb. 15-17, while local amateurs presented in the Opera House the three-act comedy, "A Midst Hero." The presentation was capable, and large audiences enjoyed it. The cast showed marked ability, and the lines being slightly varied to give the scenes local color with reference to Canada's participation in the war added further to the attractiveness. The production was in aid of patriotic funds, and was given under the auspices of the Graduate Nurses' Association. Those taking part were: A. E. McGinley, J. F. Robertson, R. A. March, F. J. Orr, and George Morrissey, Miss Bessie Irvine, Miss E. Perley, Miss Kathleen Walker, Miss Sarah Collins. Miss Walker was formerly a member of the Thompson-Woods stock company in St. John. All performed particularly well.

The Young-Adams company are still playing to crowded houses in the Opera House. They made a satisfactory presentation of "Under the Bear's Paw," and "The Fatal Wedding" week Feb. 22. "Thorns and Orange Blossoms" week March 1. Ben Hadsell is a new member of the company, succeeding C. C. Cole. New vaudeville acts have brightened the company's productions, McNaughton Brothers, a Scotch singing and talking team, scoring well, and Little Miss Marguerite, child actress, being popular in songs and dancing.

B. Kerham, of the traveling staff of the Universal Film Company, New York, was in St. John this week, and took motion pictures of the Twenty-sixth Infantry Battalion and No. 6 Canadian Army Service Company, prior to their departure overseas. About 1,500 feet of film comprise the pictures, which will be shown through the Maritime Provinces, and probably in other parts of Canada. W. H. Golding, manager of Keith's Imperial here, assisted in the arrangements, and the first showing of the pictures will probably be made at that house.

The death of a famous musician, Stanley Lawton, occurred in the General Public Hospital here Feb. 23. He was fifty-six years of age, and a native of this city. He was reputed to have been one of the most proficient saxophone players in the world. For twenty years he was a foremost member of Sousa's Band. He retired from that body in 1912, when he settled for a time in Los Angeles, Cal., later coming to St. John, where he joined the staff of the Imperial Theater Orchestra, playing stringed bass. Later he joined John Philip Sousa, then conducting the Marine Band at Washington, D. C. J. H. D.

TORONTO

TORONTO (*Special*). — Royal Alexandra: One night only, Feb. 16, first appearance here of the famous Russian dancer, Lada, to a very distinguished audience. Lady Mackenzie is responsible for the dancer's appearance here, under patronage of Vice Regal Duke and Duchess of Connaught and Princess Patricia.

Princess: "Prince of Pilsen," with John W. Ransome, Feb. 15-20 as Hans Wagner to fair patronage. Grand Opera House: "Milestones," first time at popular prices; company good; business excellent.

Loew's: Gertrude Barnes headed the bill, and was one of the very best comediennes that has appeared here in vaudeville; good bill; big business. Winter Garden: New policy started with motion pictures of Madame Kalich in "Marta of the Lowlands" to fair audiences. Shea's: Madame Doree's splendid company in scenes from grand operas, Rosie Lloyd, James H. Cullen, Seven Romans, Clairmont Brothers, Harry and Eva Puck, Harry Cooper, and Three Lightons, all fair to fine business.

Hippodrome: Tom Nawn and company in "Pat and the Genii" headed an entertaining bill. American Comedy Four, McManus and Dan Carson, Colonel Jack George & Jeanie Grant), Olga and Mishey (two beautiful dancers), it is a long time since a bill so good and bright has been bunched together; capacity business.

Percy Haswell has closed in New Orleans and come back here to the Royal Alexandra March 1. This is to enable Ralph Cummings and his stock company at the Princess. Leave it to Percy. She thinks Toronto will get to like the Cummings people again, instead of sticking to her. When the genial and clever Ralph played for three years here, Winter and Summer, before, he not only put up good plays, but splendid acting, a vastly better brand than many first-class traveling companies do in these days of tyure.

A floating paragraph about Al. H. Wilson doing capacity business in Toronto in "When Old New York Was Dutch" is misleading. Mr. Wilson did not give that play here, but "A Prince of Tatters," and advertised himself as "singing comedian" in the costume play. "Prince of Tatters," Toronto is too broad to miss German dialect, and Dutch is different, but Mr. Wilson did not speak much dialect on his last visit here. Mr. Ransome is using his German dialect, but then the difference is the class of people which attend Princess or Alexandra theaters and the Grand are far apart.

Audiences at Shea's are resenting the method used by Harry Cooper as a mail carrier in his act. One lady whom he addressed in the usual way with the remark, "That she could have all his letters" complained very much. Men like Cooper should stop this practice of extracting laughs, and boosting up their act, by gaining those who pay to be entertained. GEORGE M. DANTERN.

EDMONTON-CALGARY

EDMONTON, ALTA. (*Special*).—Theodore Johnston's Players gave a very good performance of "The Wolf" at the Empire Feb. 15-17. Mr. Harrington and Mr. Johnston were excellent as John and the half-breed trapper, respectively. Bessie Hazlitter received much praise for her work as Nina. The other parts were capably handled. There was a very satisfactory performance of "The Private Secretary" Feb. 18-20. Guy Harrington as the Rev. Spalding was at his best. Edmund Roberts was a capital Cattermole. The support was fully up to the mark. Good business. First half week Feb. 22 the Players in "The Bristol Burglary"; last half, Mutt and Jeff. Pantages's offered one of the best bills of the season Feb. 15-20.

CALGARY, ALTA. (*Special*).—The Annette Kellermann Pictures did good business at the Grand Feb. 15-16, and were followed by the Harrison Minstrels. First half, week Feb. 22, Mutt and Jeff; last half, Theodore Johnston's Players. Pantages's had two excellent acts, Grace La Dell in a very clever fancy shooting act, and Archie Nicholson and company in a musical act, with some fair fancy-comedy interspersed. Feb. 8 a daughter was born to Edmund Roberts, the very capable heavy man of the Johnston's Players. GRENVILLE PUNNETT.

PIRACY ON PLAYWRIGHTS

OTTAWA, ONT. (*Special*).—At the request of Mr. Sir Montagu, who represents throughout the Dominion, la Societe des Auteurs and Compositeurs Dramatiques de Paris, an injunction was asked for and obtained from His Honor Judge Gunn, Ottawa, Can., Feb. 1, to restrain Mr. Rose Gandrille and his company from presenting at the Russell Theater the plays which have been announced for some time past, because Mr. Gandrille had failed, prior to advertising the plays, to obtain the authors' permission to present them. Another ground on which the injunction as asked was that the company had failed to mention the names of the authors of the plays. At the last moment an agreement was reached by which the company put on the play When Mr. Montigny produced an official list of the playwrights and authors in France and Belgium, some of whom are now reduced to poverty on account of the war, His Honor Judge Gunn said that the exploiting of these plays and literary productions, without payment of the royalty, constituted an act of piracy, by which these playwrights and authors are being deprived of their means of existence and that of their families.

Russell: "Milestones" Feb. 26, 27. Dominion: Feb. 22-27, Claire Rochester scored a great hit. Others in the bill were pleasing. The Francais: Feb. 22-24: Big bill and pictures. The Family: Feb. 22-24: "The Tangle" and "The Twenty Million Dollar Mystery," film features, to the usual capacity business.

J. H. D. B.

LONDON, CAN.

LONDON, CAN. (*Special*).—At the Grand Opera House, the Williamson submarine pictures, "Thirty Leagues Under the Sea," were a decided novelty. Al. H. Wilson, in a "Prince of Tatters," drew good business at two performances Jan. 7-30.

May Bell Marks and Marks' Brothers Stock Company No. 1 played a return date, Feb. 1-6, to good attendance all week. The plays were "Jake, the Country Boy," "Held by the Enemy," "Bad Lyons," "The Factory Girl," "Kathleen Mavoureen," "Nell Gwynne," "Thorns and Orange Blossoms," and "Ten Nights in a Barroom." "Milestones" was the attraction Feb. 8, and duplicated its former success, both in quality of performance and attendance.

New vaudeville policy at the Grand was launched Feb. 11-13 to big business. "The Prince of Pilsen" was revived Feb. 22.

"A Bachelor's Romance" was presented by the Western University Literary Society for two performances Feb. 19, and commencing Feb. 11, for the balance of the season and all summer, moving pictures and high class vaudeville will be given. The opening bill will be the Cora Youngblood Circus Instrumentalists, and the Brevel Kim. "The Man from Mexico," featuring John Barrymore. C. E. A. WEEKS.

SHAKESPEARE OUTDOORS

SALT LAKE CITY (*Special*).—The fourth outdoor Shakespearean performance, by the students of the University of Utah, has been already mapped out by Maud May Babcock, Professor of Physical Culture and Dramatics. Although it will not be given until midsummer, rehearsals have already begun. Professor Babcock is making every effort to have the Greek Theater, heretofore projected, erected on the University of Utah Campus in time for the Summer work.

A musical fabloid was seen at Pantages's week Feb. 17, entitled "The Garden of the Rajah." Charles Kent, a prominent local singer, who also manages the Isis Movie, the Third Reno, Utah's sublime tenor; Estelle McMeal, prima donna of the late Utah Theater Light Opera company, and a dozen pretty and clever Salt Lake girls, constitute the acting force of the playlet. Word is out that it will at once go on the circuit, opening in Winnipeg in the near future. F. E. Newman, local manager of Pantages's, and Charles Kent, are the authors and presenters.

At the Salt Lake Theater, the afternoon of Washington's Birthday, Professor John J. McClellan, of the Utah Conservatory of Music and organist of the Mormon Tabernacle, presented his piano pupil, Becky Almond, assisted by a symphony orchestra of forty instrumentalists, to a house packed from floor to ceiling with the best people of the city. Miss Almond is only sixteen years of age. On this occasion she played Beethoven's Emperor Concerto in E flat also the Liszt Concerto, No. 2, in E flat, performing each without the slightest hesitation and without an error. C. E. JOHNSON.

KANSAS CITY

KANSAS CITY (*Special*). — The Shubert had "Under Cover" week Feb. 14-20, introducing H. B. Warner as a star. Of the support, Rita Stanwood, Isabel Irving, Frank Kingdon, and Ruth Donnelly deserve special mention, although all parts were most capably filled. Ziegfeld "Follies" Feb. 21-27.

John Bunny, in "Bunny in Funnyland," drew large audiences to the Grand Feb. 14-20. The play, altogether, proved very amusing. "The Shepherd of the Hills" Feb. 21-27. Joseph Santley, assisted by Ruth Randall and Josephine Kernell, were the Orpheum headliners Feb. 14-20, playing to the usual large audiences. Charles Leonard Fletcher was the tonliner of the Empress bill Feb. 14-20. His other acts made up a bill of varied entertainment. The Gayety had "The Star and Garter" show week Feb. 14, opening to two big Sunday audiences. The Century had "The Winners" as their attraction week Feb. 14-20 to fair business. "The Cherry Blossoms" Feb. 21-27. Charles Terris and company held the place of honor on the bill at the Hippodrome Feb. 14-21, showing to good business. "Perticat Lane," a local musical comedy adaptation by Lucien Denni, found favor at the Mariners' Temple Feb. 15, 16, being a benefit for the K. C. Musical and Dramatic Club. D. KENNY CAMPBELL.

The Orpheum had Homer B. Mason and Marguerite Keeler in their sketch, "Married," as their topliner week Feb. 21, proving a big hit. T. Roy Barnes and Bessie Crawford in another sketch were also especially well received, while other acts on the big bill found favor as usual. Sylvester Schaffer headlines the bill Feb. 28. March 6, Irvin S. Cobb gave his talk on strictly war topics, and his experiences in the war zone at Convention Hall Feb. 28 to a large audience.

The Empress had Weber and Fields in photoplay as the feature of their bill Feb. 21-27. "The American Beauties" were the Gayety attraction for week Feb. 21, opening to two big Sunday audiences. "The Tenders," at the Century, week March 1. The Globe and Pantages's Road Show for the week of Feb. 21 playing to capacity audiences.

PULPIT WAR ON THEATERS FAILS

ALTON, ILL. (*Special*).—Seven weeks of revival meetings under the auspices of the combined Protestant churches, 8 vaudeville theaters and all forms of amusement have been declared has failed to show any appreciable decrease in the attendance of the local playhouses. Meetings are being conducted under the direction of Dr. Biederwolf, and he has been furnished a tabernacle with capacity of 4,000 and expenses of more than $4,000. Attendance poor.

At the Temple, Jan. 28: "When Dreams Come True," good business. "A Pair of Sixes," Jan. 24; A hit. "Fog o' My Heart" Jan. 31; Mitchell Players, indefinite Feb. 1.

J. M. PATTERSON.

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A. H. WOODS presents a four act drama
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DAVID BELASCO presents
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IN
MARIE ODILE
By Edward Knoblock.

B. F. KEITH'S PALACE Broadway & 47th St. Evs. at 8:15. Mats. Daily at 2:15. Sunday Concerts 2:15 & 8:15.
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"MY SCIENTIFIC BABY"

Tried Out in New Haven—Originally "The Elixir of Youth" in Los Angeles

NEW HAVEN, CONN. (*Special*).—"My Scientific Baby," a new farce, by Zeliah Covington and Jules Simpson, had its premiere at the new Shubert Theater, New Haven, Conn., Feb. 25. The piece was originally produced as "The Elixir of Youth," at the Burbank Theater in Los Angeles, where it ran for ten weeks, after which time the Henry B. Harris Estate secured its control.

The theme deals with an old physician, who after twenty-five years of experimenting, believes that he has at last discovered an elixir to perpetuate youth. After testing it on rabbits he seeks a willing human subject. General Burbeck, an old rake of sixty-five, who is desirous of marrying the young doctor's daughter, Sylvia, agrees to lend himself as the subject in exchange for the doctor's consent to the match. The doctor is called from the room hurriedly, and during his absence a young Spanish woman enters, carrying an infant, of which she accuses the old general of being the father. She deposits the baby on a sofa, and departs quickly, much to the chagrin of the general, who rushes after her. During the excitement the bottle containing the elixir is overturned and the contents spilled. From this time to the close fun is fast and furious.

The role of the doctor was taken by Mr. Zeliah Covington, one of the authors, and Miss Antoinette Walker was seen as Sylvia. Others in the cast included Anna Boyd, Beth Franklyn, Sarah Black, Howard Hall, John Arthur, Robert Webb Lawrence, and Edwin Mordant. The play is scheduled to open on Broadway about the middle of March. The production opened in Boston March 1.

Miss Phyllis Neilson-Terry appeared in the title-role of Anthony Hope's romantic comedy of the eighteenth century, "The Adventure of Lady Ursula," at the Shubert Feb. 26. This was Miss Neilson-Terry's first appearance under the management of Joseph Brooks, and she was supported by a capable company of finished actors. Miss Virginia Fox Brooks, who made her American debut, was delightful in the role of Dorothy Fenton; Montague Love played the male role, Sir George Sylvester, and Robert Whitworth appeared as the Earl of Hazeldon. The piece was first produced on any stage at the old Empire, New York, Sept. 1, 1898, with Miss Virginia Harned in the title-role, and E. H. Sothern in the part of Sir George Sylvester.

Emma Trentini and Clifton Crawford played to big business at the Shubert Feb. 17, 18 in "The Peasant Girl." Maude Adams played to capacity audiences Feb. 19, 20 in revival of "Quality Street," "The Legend of Leonora," and "The Ladies' Shakespeare." "Kitty MacKay," with Irene Haisman in the title-role, played a return date Feb. 22 to fair business. "The Belle of New York," March 1, 2; William Faversham in "The Hawk," March 12, 13; Taylor Holmes in "The Third Party" is billed for an early showing at the Shubert. Lou-Tellegen will appear in a new play here, "A Charming Fellow," early this month.

DANIEL W. DELANO, JR.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—The return of "Lilac Domino" for its second week's engagement in Brooklyn this season demonstrated beyond a question of doubt that theater attendance in this borough is stimulated by the quality of the attraction, and that Brooklyn is not a poor theatrical town. The attraction was offered at the De Kalb, and drew to practically capacity business Feb. 22-27. Give the Brooklyn theatergoers more attractions of this caliber and there would be no complaint of poor business.

For a variety of attractions, the Majestic management wins. Manager Pierce booked the San Carlo Opera company as last week's attraction. The organization is composed of several well-known opera singers, and presented some creditable performances of the old favorite operas at popular prices. The business was exceptionally good.

That "Seven Keys to Baldpate" is still a money-getter in Brooklyn was evidenced by the big attendance accorded the offering last week at Keller's Broadway Theater. George Parsons appeared in the principal role.

The New Montauk opened its doors for a week for "The Misleading Lady," Paul Dickey, one of the authors, appeared in the principal role, and was supported by many members of the original cast. The Montauk management has reduced its prices. There will be no more $2 seats in the orchestra. This action was necessitated by the fact that all of the other Brooklyn attraction houses had eliminated them long ago.

J. LEROY DAUB.

PITTSBURGH

PITTSBURGH (*Special*).—Cyril Maude and his English company appeared at the Nixon Feb. 22-27 in "Grumpy." The local press was warm in its praise of Mr. Maude's play and the offering proved one of the treats of the season. Annette Kellermann in "The Model Girl" March 1-6.

William Hodge dispelled all gloom (if there was any) at the Alvin week Feb. 22 in "The Road to Happiness." Scott Cooper was as able successor to the late William McVay as Benjamin Hardcastle. De Wolf Hopper in "The Mikado," "Pirates of Penzance," and "Iolanthe" the week March 1.

The Society Buds, Belle Blanche, and Nat M. Wills were features of a good bill at the Grand Feb. 22-27. Gertrude Hoffmann is a new Revue is the headliner week March 1. "Mutt and Jeff in Mexico" packed the Lyceum to the dome week Feb. 22. "It's a Long Way to Tipperary" March 1-6.

"The Broadway Girls" entertained at the Victoria Feb. 22-27, and the Fay Foster Burlesquers followed. Jack Reid and his company continued to draw record-breaking houses at the Academy, engagement of six weeks ending Feb. 27. "The Rector Girls" followed. Rose Sydell's "London Belles" drew a large gathering at the Gayety, and "The Bon Tons" followed.

D. JAY PACKINER.

OMAHA

OMAHA, NEB. (*Special*). — At the Brandeis "Under Cover," with Henry B. Warner and a carefully-selected company, to fair business Feb. 21-23. Special matinee Washington's Birthday, at which Mrs. Hal Brady, formerly a member of the company, but now married and residing in Omaha, resumed her part in the role of Sarah Peabody, the smuggler. As a consequence, the house for the matinee performance was completely sold out. "Potash and Perlmutter" Feb. 24-27. The Gayety continues on its prosperous way with the "Star and Garter" for week Feb. 22. Sylvester Schaffer is the headliner at the Orpheum, where business, as usual, is good.

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JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (*Special*).—"September Morn" drew large crowds to the Majestic Theater Feb. 22-27. Howard Hall in "Damaged Goods" March 1-6. Finke O'Hara in "Jack's Romance" March 8-13.

"Seven Days" was a fine production by Manager Kanter's Stock company at the Orpheum Feb. 22-27 to very good patronage. All the favorites had congenial parts, with Leo Linhard as the burglar, Alice Reese as the footman, Jerome Kennedy as James Wilson, Herbert Hayes as Dallas Brown, Glad Wilcox as Kit McNair, Mildred von Hollen as Anne, Josephine Morse as Aunt Selina, Marguerite Starr as Bella Wilson, William B. Lyons as Harbison, W. Francis Clark as Flanniken. "Elevating a Husband" week March 1.

John C. Rice and Sally Cohen headed a fine bill at Keith's Feb. 22-24, to S. R. O. at every performance. Lewis and company in place of Willard Mack and company, the Six Little Honey Bees, George Brown and Peter Golden, Dorothy and Everdeen, Blanchard and Dietrich, and La Van and Martin Feb. 25-27.

"The Cabaret Girls" crowded the Academy of Music Feb. 22-27. "Heart Charmers" March 1-6.

"The Honeymoon Girls" were at the Empire, Hoboken, Feb. 22-27, to great business. "The Moulin Rouge" company March 1-6.

Homer Miles and James Thornton headed the big bill at the Hudson, Union Hill, Feb. 22-27, to crowded houses.

At the Bayonne Opera House, Feb. 22-24, were "The Butterfly and the Rose," an electric novelty; "Twin Beds," matinee and night, Feb. 25, and vaudeville and pictures Feb. 26, 27.

The Ritz gave a ladies' breakfast dinner and vaudeville March 2.

Keith's broke all records Feb. 22.

The Royal Italian Opera company appeared at Keith's Feb. 21 in "Lucia Di Lammamoor" to a packed house for the benefit of the Italian Earthquake Relief Fund.

Manager Frank E. Henderson, of the Majestic Theater and Academy of Music, was one of the appraisers at the auction sale of the Liebler company's costumes and scenery at their storehouse, in this city, Feb. 25.

WALTER C. SMITH.

ST. LOUIS

ST. LOUIS (*Special*).—John Drew played to a good week's business at the Olympic Feb. 22-27 in a revival of "Rosemary." "Poor Little Rich Girl" Feb. 28-March 6 week March 1.

Louis Mann in "The Bubble" proved an excellent medium of entertainment at the Shubert Feb. 21-27. Mr. Mann's company was unusually good.

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DETROIT

DETROIT, MICH. (*Special*). — Produced under the supervision of John Cort, entitled "What's Going On," drew fair London attendance to the Garrick Feb. 22-27. The honors fall to Dorothy Webb, Frances Cameron, and Walter Lawrence. Doyle and Dixon's dancing act scored heavily. William Hodge is "The Road to Happiness" week March 1.

Chauncey Olcott in "The Heart of Paddy Whack" held the boards at the Detroit Opera House Feb. 22-27. Rock and Fulton in "The Candy Shop" March 1-6. The bill at the Temple Feb. 22-28 was topped by Orville Harrold, who is billed as the American Caruso.

"Hanky Panky" did A good week's business at the Lyceum Feb. 21-27. "Bringing Up Father" current week at the Orpheum, now operated under the Loew interests, Lottie Mayer's dying act was featured.

The Permanent Stock company at the Avenue Theater offered "The Deep Purple" Feb. 21-27. "The Lion and the Mouse" week March 1.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Hudson, N. Y., 8; Amsterdam 9, Troy 10, Pittsfield, Mass., 11, North Adams 12, Albany, N. Y., 13.

ALICE in Wonderland (Players Producing Co.): Chgo. Feb. 10—indef.

ANGLIN, Margaret (James Sheegreen): Richmond, Va., 3, 4, Newport News 4, Norfolk 5, 6.

ARLISS, George (The Liebler): Atlanta, Ga., 3-6.

BABY Mine (Wm. A. Brady): Kansas City 1-6.

BARKER, Granville: N.Y.C. Jan. 27—indef.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Jan. 25—indef.

BENNETT, Richard (Selwyn and Co.): Boston Feb. 15—indef.

BIRD of Paradise (Oliver Morosco): Buffalo 1-6, B'klyn 8-13, Balto. 15-20.

BLAIR, Eugenie, and Albert Phillips: St. Louis 1-6.

BLUE Bird (Messrs. Shubert): Albany 4-6.

BOUGHT and Paid For (Wm. A. Brady): Chgo. Feb. 8-March 6.

BURKE, Billie (Chas. Frohman): Charleston, S. C., 3, Savannah, Ga., 4, Augusta 5, Macon 6, Atlanta 8-10, Knoxville, Tenn., 11, Chattanooga 12, Birmingham, Ala., 13.

CAMPBELL, Mrs. (The Liebler): Wash., 1-6, Balto, 8-13.

CLARKE, Harry Corson, and Margaret Dale Owen: Balboa Heights, Canal Zone, Feb. 1-March 5.

CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 28—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 29—indef.

DADDY Long-Legs (Henry Miller): Lincoln, Neb., 3, Omaha 4-6.

DAMAGED Goods (Richard Bennett): Jersey City, N. J., 1-6.

DIPLOMACY (Chas. Frohman): Chgo. Feb. 8-March 6, St. Louis 8-13.

DITRICHSTEIN, Leo (David Belasco): Boston Feb. 8-March 6.

DRESSLER, Marie (Messrs. Shubert): N.Y.C. Dec. 28—indef.

DREW, John (Chas. Frohman): Chgo. 1-6, Peoria 8, Bloomington 9, Urbana 10, Bloomington, Ind., 11, Indianapolis 12, 13.

DUMMY, The (Play Producing Co.): Chgo. Jan. 3-March 13.

EVERYWOMAN (Henry W. Savage): Los Angeles 1-13, Santa Barbara 15, Pasadena 16, Bakersfield 17.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.

FAVERSHAM, William (Leonard L. Gallagher): Prov., R. I., 4-6.

FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.

FORBES-ROBERTSON (Percy Burton): Winnipeg, Man., Can., Feb. 22-March 6, Minneapolis 8-13, St. Paul 15-20.

GIRL and the Tramp (Wallace Wilson): Wellington, O., 3, Tiffin 4, 5, Republic 6.

GOOD Night, Nurse (Al. H. Woods): Boston 1—indef.

HELP Wanted (Lait and Rafferty): Dayton, O., 1-3, Columbus 4-6, Indianapolis, Ind., 8-10, Richmond 11, Columbus 12, 13, Louisville, Ky., 14-20.

HIGH Cost of Loving (Al. H. Woods): Wash. 1-6.

HODGE, William (Lee Shubert): Detroit 1-6.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INNOCENT (Al. H. Woods): Boston Feb. 22-March 6.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 12—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KICK In (Al. H. Woods): N.Y.C. Oct. 10—indef.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30—indef.

LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.

MAUDE, Cyril (The Liebler): Cleveland 1-6.

MILESTONES (Klaw and Erlanger): Holyoke, Mass., 3, Hartford, Conn., 4, Springfield, Mass., 5, 6.

MIRACLE Man (Cohan and Harris): Fitchburg, Mass., 3, Manchester, N. H., 4, 5.

MISLEADING Lady (Wm. Harris, Jr.): Phila. 1-13.

MODERN Stage, (Emmanuel Reicher): N.Y.C. Feb. 23—indef.

MURDOCK, Ann (Chas. Frohman): Boston 1—indef.

NEW Henrietta (Joseph H. Brooks): Chgo. Dec. 27—indef.

O'HARA, Fiske (Augustus Pitou): N.Y.C. Feb. 22-March 6.

OLCOTT, Chauncey (Henry Miller): Madison, Wis., 3, La Crosse 4, Eau Claire 5, 6.

OLD Homestead (Frank Thomas): Ashtabula, O., 6, Detroit 7-13, Toledo, O., 14-17.

OMAR the Tentmaker (Tully and Buckland): Ann Arbor, Mich., 5, Flint 6, Lansing 8, Kalamazoo 9.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

ON Trial (Cohan and Harris): Chgo. Dec. 27—indef.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (Western: H. H. Frazee): Galveston, Tex., 3, Houston 4, 5, Beaumont 6, New Orleans 7-13.

PAIR of Sixes (Central: H. H. Frazee): Muskogee, Okla., 3, Ft. Smith, Ark., 4, Fayetteville 5, Springfield, Mo., 6, Joplin 7, Pittsburg, Kan., 8, Clinton, Ia., 9, Jefferson City, Mo., 10.

PAIR of Sixes (Eastern: H. H. Frazee): Showhegan, Me., 3, Waterville 4, Rockland 5, Lewiston 6, Bath 8, Biddeford 9, Haverhill, Mass., 10, Laconia, N. H., 11, Manchester 12, 13.

PAIR of Sixes (H. H. Frazee): Balto. 1-6, N.Y.C. 8-13.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): San Bernardino, Cal., 3, Riverside 4, Bakersfield 5, Visalia 6, Fresno 7, Oakland 8-14, Stockton 15, Modesto 16, Sacramento 17.

PEG o' My Heart (Co. C: Oliver Morosco): Elgin, Ill., 3, Ottawa 4, Jacksonville 5, Kansas City, Mo., 7-13, Sioux City, Ia., 14, 15, Sioux Falls, S. D., 17.

PEG o' My Heart (Co. D: Oliver Morosco): Elgin, Ia., 3, Marshalltown 4, Waterloo 5, Cedar Rapids 6, Clinton 8, Dubuque 9, Manchester 10, Independence 11, Oelwein 12, Decorah 13, Osage 15, Charles City 16, Prairie du Chien, Wis., 17.

PEG o' My Heart (Co. E: Oliver Morosco): Tipton, Ind., 3, Elwood 4, Marion 5, Huntington 6, Ft. Wayne 7, 8, Peru 9, Kokomo 10, Bluffton 11, North Manchester 12, Alban 13, Angola 15, Elkhart 16, Hammond 17.

PEG o' My Heart (Co. F: Oliver Morosco): Sulphur Springs, Tex., 3, McKinney 4, Greenville 5, Paris 6, Durant, Okla., 8, Ardmore 9, Gainesville, Tex., 10, Wichita Falls 11, Childress 12, Amarillo 13, Elk City, Okla., 15, Altus 16, Lawton 17.

POLYGAMY (Modern Play Co.): N.Y.C. Dec. 1—indef.

POOR Little Rich Girl (Klaw and Erlanger): St. Louis 1-6.

POTASH and Perlmutter (Al. H. Woods): Anaconda, Mont., 3, Butte 4, Great Falls 5, 6, Missoula 8, Wallace, Ida., 9, Spokane, Wash., 10, 11, North Yakima 12, Aberdeen 13, Tacoma 15, Everett 16, Bellingham 17.

POTASH and Perlmutter (Al. H. Woods): Syracuse 1-6, Rochester 8-13, Buffalo 15-20.

POTASH and Perlmutter (Al. H. Woods): Kansas City 1-6.

PRODIGAL Son (Oscar Graham): Sweetwater, Tex., 3, Hamlin 4, Rotan 5, 6.

ROBSON, May (Academic Producing Co.): St. Paul 1-6, Minneapolis 7-17, Winona 19.

ROLLING Stones (Selwyn and Co.): Chgo. Jan. 31—indef.

ROUND-Up: Chgo. Feb. 8-March 6.

SEVEN Keys to Baldpate (Cohan and Harris): Frisco, 1-6.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. 1-6.

SHEPHERD of the Hills (Gaskill and MacVitty): St. Joe, 1-3.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 4—indef.

SKINNER, Otis (Chas. Frohman): Cleti, 1-6, Chgo. 8-20.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

SPOONER, Cecil: Cleveland 1-6.

STAHL, Rose (Henry B. Harris Est.): Los Angeles 1-6.

STARR, Frances (David Belasco): N.Y.C. Jan. 26—indef.

STORY of the Rosary (Comstock and Gest): N.Y.C. 1-6.

SUNNY South (C. C. Rockwell): Grand Ledge, Mich., 3, Lake Odessa 4, Mason 5, Fowlerville 6, Williamston 8, Howell 9, South Lyon 10, Northville 11, Armada 12, Romeo 13, Oxford 15, Lapeer 17.

TELLEGEN, Lou (Messrs. Shubert): Hartford, Conn., 1-3, New Haven 4-6.

TEMPEST, Marie (John Cort): Cleveland 1-6, Chgo. 7-20.

TERRY, Phyllis Neilson (Joseph Brooks): N.Y.C. 1—indef.

THINGS That Count (Wm. A. Brady): Cleti, 1-6.

THIRD Party (F. Ray Comstock): Boston 1—indef.

TO-DAY (Co. A: Harry von Tilzer): Cleveland 1-6, Buffalo 8-13.

TO-DAY (Co. B: Harry von Tilzer): Oakland 1-6, Chico 8, Red Bluff 9, Medford, Ore., 10, Eugene 11, Albany 12, Salem 13.

TO-DAY (Co. C: Harry von Tilzer): Zanesville, O., 3, Mansfield 4, Marion 5, Findlay 6, Toledo 7, Ann Arbor, Mich., 8, Saginaw 9, Bay City 10, Grand Rapids 11-13.

TO-DAY (Co. D: Harry von Tilzer): Sumter, S. C., 3, Columbia 4, Orangeburg 5, Augusta, Ga., 6, Greenville, S. C., 8, Greensboro, N. C., 9, Durham 10, Danville, Va., 11, Lynchburg 12, Roanoke 13.

TOO Many Cooks (Wm. A. Brady): Hartford, Conn., 2, 3.

TRAIL of the Lonesome Pine: Phila. 1-6.

TRAP, The (Arthur Hammerstein): N.Y.C. Feb. 22—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Binghamton, N. Y., 3, 4, Norwich 5, Rome 6.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Oneonta, N. Y., 3, Scranton, Pa., 4-6, Wilkes-Barre 8-10.

UNDER Cover (Selwyn and Co.): Denver 1-6.

WARFIELD, David (David Belasco): Columbus, O., 2, 3, Louisville, Ky., 4-6.

WASHINGTON Square Players: N.Y.C. Feb. 15—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 5—indef.

WINNING of Barbara Worth: Jamestown, N. D., 3, Bismarck 4.

WITHIN the Law (Selwyn and Co.): Monroe, La., 3, Vicksburg, Miss., 4, Greenfield 5, Memphis, Tenn., 6, 7, Greenwood, Miss., 8, Jackson 9, Meridian 10, Mobile, Ala., 11, Pensacola, Fla., 12, Montgomery, Ala., 13.

YELLOW Ticket (Al. H. Woods): Vancouver, B. C., 3-4, Victoria 5, 6, Tacoma, Wash., 8, North Yakima 9, Walla Walla 10, Lewiston, Ida., 11, Spokane, Wash., 12-14.

PERMANENT STOCK

AMERICAN Theater (Wm. W. Miller): Phila.

ANGELL (C. W. Lawford): Lancaster, O.

ARVINE: Johnstown, Pa.

AUDITORIUM: Kansas City.

AUDITORIUM (Thomas D. Soriero): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

AVENUE: Permanent: Detroit.

BAILEY-Mitchell: Seattle.

BAINBRIDGE Players: Minneapolis.

BAKER: Rochester, N. Y.

BAKER Players: Portland, Ore.

BAKER Players: Spokane, Wash.

BARRETT: Portsmouth, O.

BEATON, Margot: Bemidji, Minn.

BENNEY, Jack (J. D. Proudfoot): La Crosse, Wis.

BIJOU: Fall River, Mass.

BIJOU: North Adams, Mass.

BISHOP: Oakland.

BONSTELLE Jessie: N.Y.C.

BOYD: Omaha.

BOYLE (Feiber and Shea): Canton, O.

BROADWAY Theater: Bayonne, N. J.

BROWN, Kirk (J. T. Macauley): Altoona, Pa.

BRYANT, Billy: Logansport, Ind.

BUNTING, Emma: Atlanta, Ga.

BURBANK (Oliver Morosco): Los Angeles.

BYERS, Fred: Paducah, Ky.

CALBURN: Bridgeport, Conn.

CLARENDON: Forest, O.

CLAYTON, Edwin: Rutland, Vt.

COLONIAL: Prov., R. I.

COLONIAL Players: Norfolk, Va.

COLUMBIA: Frisco.

CRAIG, John: Boston.

CRESCENT Players: B'klyn.

DAVIS Players: Pittsburgh.

DENHAM: Denver.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

EMPIRE: Montreal.

EMPIRE (Julius Cahn): Salem, Mass.

EMPRESS Theater (E. L. Richards): Tacoma, Wash.

EMPRESS: Vancouver, B. C.

FAMOUS: Long Beach, Cal.

FORBERG Players: Newark.

GAYETY: Hoboken, N. J.

GLASS: El Paso, Tex.

GORDELL: Waterloo, Ia.

GOTHAM: B'klyn.

GRAND Opera House: B'klyn.

HACKETT, Norman: Nashville, Tenn.

HARRINGTON, Beatrice: Denison, Tex.

HASWELL, Percy: Toronto.

HAYWARD, Grace: Chgo.

HIPPODROME: Peoria, Ill.

HOLDEN Players: Cleveland.

HOME: Youngstown, O.

HUNTINGTON Players: St. Paul.

HUNTLEY: Savannah, Ga.

HYPERION Players: New Haven.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANES, William, Players: Petersburg, Va.

JEWETT, Henry, Players: Boston.

KEENE, Lorraine, Associate Players: (Grand Producing Co.): Sioux City, Ia.

KEITH Players: N.Y.C.

KEITH Players: Portland, Me.

KEITH: Wichita, Kan.

LANDERS: Springfield, Mo.

LA VERNE, Lucille: Richmond, Va.

LAWRENCE, Del S.: Vancouver, B. C.

LORCH, Theodore: Passaic, N. J.

LYON: Mobile, Ala.

LYRIC: Buffalo.

MACGREGOR, Isabel, and James E. Cunningham: Muncie, Ind.

MAGRANE (J. Ashton Magrane): Wichita, Kan.

MAJESTIC: Aurora, Ill.

MAJESTIC: Moose Jaw, Can.

MAJESTIC: Utica, N. Y.

MAJESTIC (Fred K. Lanham): Erie, Pa.

MALLEY-Denison: Salem, Mass.

MERKEL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORTIMER Players: Manchester, N. H.

MOZART Players: Elmira, N. Y.

NEWBURGH: Newburgh, N. Y.

NEW Dominion: Winnipeg, Can.

NORTH Frank: Waco, Tex.

NORTHAMPTON Players: Northampton, Mass.

OLIVER, Otis: Davenport, Ia.

ORPHEUM (Lee M. Kanter): Jersey City, N. J.

ORPHEUM Players (Wilmer and Vincent): Reading, Pa.

PAYTON, Corse: Syracuse, N. Y.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg.

PLAYHOUSE Players (Wm. A. Brady): Wilmington, Del.

POLI (Wedgewood Nowell): Balto.

POLI: Washington, D. C.

PRINCESS: Tacoma.

PRINGLE, Della: Walla Walla, Wash.

REDMOND: Sacramento.

RILEY, Charles B.: Jersey City, N. J.

ROSE-Hipp: Erie, Pa.

SAENGER: Fort Worth, Tex.

SAVILLE, Francis (David Hellman): Superior, Wis.

SHANNON, Harry: Waukegan, O.

SHUBERT: (C. A. Newton): Milwaukee, Wis.

STAUB'S Theater Players: Knoxville, Tenn.

SUMMERS: Hamilton, Ont., Can.

TEMPLE Players: Malden, Mass.

TODD, Wilson R.: Marion, Ind.

VAN DYKE and Eaton (P. Mack): Seattle, Wash.

WADSWORTH: N.Y.C.

WALLACK, Chester: Ashtabula, O.

WARBURTON (George Farrell): Yonkers, N. Y.

WARRINGTON: Oak Park, Ill.

WESTCHESTER Theater (Jos Hards): Mt. Vernon, N. Y.

WORTH, Josephine, Players (Grose K. Byrd): Dubuque, Ia.

TRAVELING STOCK

BIJOU: Rocky Mount, N. C., 1-6.

BOYER, Nancy: Glens Falls, N. Y., 1-6.

BROWN, Louise (Edward Davis): Westerly, R. I., 1-6, Willimantic, Conn., 8-13, Putnam 15-20.

FOX, Royle E.: Midland, Tex., 1-6.

NATIONAL: Royal Center, Ind., 1-6.

SHERMAN: Joliet, Ill., 1-6.

SUTHERLAND: Fremont, Wis., 1-6, Dale 4-6.

OPERA AND MUSIC

BRINGING Up Father (Co. 1): Chas. H. Yale: Temple, Ont., Chatham 4, St. Thomas 5, Galt, Can., 6, St. Marys 8, Lucknow 11-13, Brantford 15, London 16, Galt 17.

BRINGING Up Father (Co. 2): Chas. Freeman): Portland, Ore., 1-6, Astoria, North Bend, Wash., 8, Centralia 9, Olympia 10, Aberdeen 11, Elma 12, Tacoma 13, Seattle 14-20.

BRINGING Up Father (Co. 3): Archie McKenzie): Fremont, Neb., 3, Fairbury 4, Chester 5, Hebron 6, Red Cloud 8, Clay Center 10, Hastings 11, Grand Island 12, Kearney 13, Cambridge 15, Culbertson 16, McCook 17, Holdrege 18.

BUNNY, John: Buffalo 1-6, Rochester 8-13.

CAHILL, Marie, and Richard Carle (R. V. Arthur): Phila., 1-6.

CAT and the Fiddle: Cleti, 1-6.

DANCING Around (Messrs. Shubert): Phila. Feb. 15-March 6, Boston 8—indef.

ELTINGE, Julian (A. H. Woods): Chgo. Feb. 15—indef.

FADS and Fancies (Klaw and Erlanger): N.Y.C. 1—indef.

GILBERT and Sullivan Opera Co.: Pittsburgh 1-6, Phila. 7-20.

GIRL from Rector's: Chgo. 1-6.

GIRL from Utah (Chas. Frohman): Balto. 1-6, Cleveland 8-13.

HANKY Panky (Lew Fields): Chgo. 1-6.

HELLO, Broadway (Quinn and Harris): N.Y.C. Dec. 28—indef.

HIGH Jinks (Arthur Hammerstein): Medford, Ore., 1, Marysville, Cal., 2, Sacramento 3, Stockton 4, Frisco 7-20.

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IT'S a Long Way to Tipperary (John F. Sullivan): Pittsburgh 1-6, Columbus 8-10, Dayton 11-13, Cinti. 15-20.

HITCHCOCK, Raymond (Cohan and Harris): Wilkes-Barre, Pa., 3, Ithaca, N. Y., 4, Binghamton 5, Utica 6.

IT'S a Long Way to Tipperary (Chas. Southwell): Toronto 1-6, St. Catherines 8, Brantford 9, Galt 10, Berlin 11, Barrie 12, Collingwood 13, Midland 15, Orillia 16, Lindsay 17.

KELLERMANN, Annette: Pittsburgh 1-6.

LILAC Domino (Andreas Dippel): Boston 1—indef.

LITTLE Cafe (Klaw and Erlanger): Olean, N. Y., 3, Jamestown 4, Dunkirk 5, Niagara Falls 6.

McINTYRE and Heath (John Cort): Kalamazoo, Mich., 3, Grand Rapids 4, Jackson 5, Lansing 6, Saginaw 7, Bay City 8, Flint 9, Port Huron 10, Ann Arbor 11, Adrian 12, Toledo, O., 13, 14, Detroit 15-20.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 20—indef.

MUTT and Jeff in Mexico (Co. 1: Jos. Pettingill): Balto. 1-6, Phila. 7-13, Jersey City, N. J., 14-20.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Saskatoon, Sask., Can., 1-3, Regina 4-6, Winnipeg, Man., 8-10, Ft. William, Ont., 12, 13, International Falls, Minn., 15, Hibbing 16, Superior, Wis., 17.

MUTT and Jeff in Mexico (Co. 3: Grif Williams): Aberdeen, S. D., 8, Ortonville, Minn., 9, Wahpeton, N. D., 8, Fergus Falls, Minn., 6, Glenwood 7, Alexandria 8, Morris 9, Benson 10, Montevideo 11, Willmar 12, Litchfield 13, St. Cloud 14, Stillwater 15, Chippewa Falls, Wis., 16, Eau Claire 17.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Du Bois, Pa., 3, Clearfield 4, Houtzdale 5, Lewiston 6, Barnesboro 8, Altoona 9, 10, Somerset 11, Meyersdale 12, Cumberland 13, Tyrone 15, Bellefonte 16, Lockhaven 17.

MUTT and Jeff in Mexico (Special: Walter Turner): Tallahassee, Fla., 3, Marianna 4, Pensacola 5, Biloxi, Miss., 6, Morgan City, La., 7, Patterson 8, Franklin 9, Houma 10, Napoleonville 11, Donaldsonville 12, Plaquemine 13, Baton Rouge 14, Opelousas 15, Crowley 16, Welch 17.

ONLY Girl (Joe Weber): N.Y. C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chgo. Dec. 30—indef.

PASSING Show of 1914 (Messrs. Shubert): Chgo. Jan. 10-March 6.

PRINCE of Pilsen (P. J. Kelly): Rochester, N. Y., 2-3, Bradford, Pa., 4, Jamestown, N. Y., 5, Titusville, Pa., 6, Warren 8, Meadville 9, Oil City 10, Franklin 11, Ashtabula, O., 12, Sandusky 13, Findlay 15, Tiffin 16, Mansfield 17.

RED Rose (W. J. Derthick): London, Ont., Can., 3, Berlin 4, Barrie 5, Sudbury 6, Ft. Williams 8-10, Winnipeg, Man., 11-13, Regina, Sask., 15-17.

RED Widow (Philip H. Niven): Gainesville, Fla., 3, Ocala 4, St. Petersburg 5, Tampa 6.

ROBIN Hood: Marietta, O., 3, Fairmont, W. Va., 4, Morgantown 5, Clarksburg 6, Cumberland, Md., 8.

ROCK and Fulton: Detroit 1-6.

ROYAL Italian Opera Co.: Buffalo 4-6.

SAN Carlo Opera Co.: Phila. 1-6, Wash. 8-13.

SARI (Henry W. Savage): Milwaukee, Wis., 1-3, South Bend, Ind., 4, Grand Rapids, Mich., 5, 6, Detroit 8-13, Columbus, O., 15-17.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Paterson, N. J., 3, Atlantic City 4-6.

SEPTEMBER Morn (Eastern: Rowland and Clifford): Detroit, Wis., 2, Rockford, Ill., 4, Janesville, Wis., 5, La Crosse 6, Winona 7, Eau Claire 8, Stillwater, Minn., 9, Faribault 10, Rochester 11, Austin 12, St. Peter 13, Mankato 14, Brookings, S. D., 15, Pierre 16, Rapid City 17.

SEPTEMBER Morn (Central: Rowland and Clifford): Austin, Tex., 3, San Antonio 4-7, Beeville 8, Yoakum 9, Galveston 10, 11, Houston 12-14, Beaumont 15, Port Arthur 16, Lake Charles, La., 17.

SEPTEMBER Morn (Coast: Rowland and Clifford): Park City, U., 3, Evanston, Wyo., 4, Rock Springs 5, Rawlins 6, Laramie 8, Cheyenne 9, Greeley, Colo., 10, Ft. Collins 11, Boulder 12, Colorado Springs 13, Denver 14-20.

SMART Set: Buffalo 1-6.

TO-NIGHT'S the Night (Messrs. Shubert): N.Y.C. Dec. 24—indef.

TRENTINI, Emma, and Clifton Crawford (Arthur Hammerstein): N.Y.C. 2—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHAT'S Going On? (John Cort): Chgo. Feb. 28—indef.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Denver 2-6.

MINSTRELS

ALEXANDER'S Ragtime Minstrels (King Brothers): Montpelier, Vt., 3, Hardwick 4, Burlington 5, St. Albans 6, Proctor 7, Poultney 8, Middlebury 9, Littleton, N. H., 10, Lancaster 11, Bethel, Me., 12, Norway 13, Lewiston 14, Auburn 15, Rumford Falls 16, Pittsfield 17.

DUMONT'S: Phila. Sept. 14—indef.

EVANS, George, Honey Boy (Daniel Shea): Florence, S. C., 3, Sumter 4, Columbia 5, Charlotte, N. C., 6, Salisbury 8, Anderson, S. C., 9, Greenville 10, Atlanta, Ga., 11-13.

FIELD'S, Al. G.: Muncie, Ind., 3, Connersville 4, Indianapolis 5, 6, Alton, Ill., 7, Jefferson City, Mo., 8, Sedalia 9, Springfield 10, Pittsburg, Kan., 11, Independence 12, Joplin, Mo., 13, 14.

O'BRIEN, Neil (Oscar F. Hocker): New Orleans 1-6.

RICHARD and Pringle (Holland and Flikin): Salt Lake City 3, Lehi 4, Spanish Fork 5, Provo 6, Ogden 7, Morgan 8, Park City 9, Coalville 10, Evanston, Wyo., 11, Diamondville 12, Kemmerer 13, Rock Springs 14.

MISCELLANEOUS

HIPPODROME Circus (Messrs. Shubert): N.Y.C. Jan. 25—indef.

LA BOY, Talma and Bosco (Chas. and Vic. Hugo): Toledo 1-3, Indianapolis 4-6.

PAVLOWA: Boston 1-6.

THURSTON, the Magician (Jack Jones): Harrisburg, Pa., 1-3, Allentown 4-6, Paterson, N. J., 8-13, Atlantic City 15-17.

LETTER LIST

WOMEN

Arisana, Elizabeth, Luella Arnold.
Burch, Edith, Louise Berggreen.
Croft, Irma, Louise Crolius, Eloise Clement, Florence Clark, Georgia Caine, Delia Clark, Alice Clifton, Jule Calhoun, Ida Conquest.
De Mar, Clara, Janet Dunbar, Lillian Dix, F. De Vries, Evelyn De Follart, Elwood, Virginia, Ida Emerson.
Fortesque, Viola, Dorothy Francis, Leila Frost, Beth Franklin, Gillmore, Laura, Maude Gilbert.
Harris, Baldie, Mrs. H. J. Hewitt, Catherine Humphrey, Maud Hartley.
Irving, Eleanor.
Loring, Lucille, Beatrice Le Roy, Myrtle Loudon, Emily Lytton.
Mead, Evelyn, Agnes Mapes.
Pantzer, Blanche, Mrs. Chas. Pearley, Edna Porter, Mildred Popper, Mollie Parker, Richmond, Ruth, Ruth Russell, Margaret Robinson, Pi, Claire, Grace, May Stewart.
Thompson, Hazel, Stella Talsley.
Vaindaries, Helen, Henrietta Vaders.
Winlocke, Isabelle, Mabel Wright, Margaret Wycherly, Miss Billie Wilson.

MEN

Anderson, Paul.
Barfield, St. Clair, W. H. Barwald, Harry Bewley, Richard Barrows, T. Bannon, Frank Bixby, Sidney Booth, Chas. Bacon, Frank Burbeck, Joseph Buckley, Julian Barton, Collier, Frank, W. W. Crimans, E. Castro, Walter Craven, E. W. Chipman, W. A. Craven, L. F. Clark, J. H. Chase, C. D. Coburn, Shee Caan, C. B. Cheney.
Dodgson, E. T., Russell De Richards, Louis Dean, Jno. D'Ormond, Maurice Drew, Malcolm Dunn.
Edmundson, J. A., Edw. Eaton, Thos. Evans, Flannery, F. J., V. Findlater, J. S. Fender.
Given, Chas., Mr. Glecko, Hodge, Oscar, H. W. Haynes, Fred Headley, Burton Holmes, Erwin Hodge, Jefferson Hall, Warren Hill.
Kilday, Frank, Geo. N. Leary, Murray, A. E., Wm. Morgan, Ed. Macklyn, Edw. Mawson, Paul McAllister.
Norcross, D., Phin. Naves.
Osborne, Frederick.
Porter, Paul.
Robinson, Harry.
Smith, Wm. H., Jack Sidell, Erwin Stanley, Frank Sterling, Victor Sutherland.
Tootle, Harry.
Whipple, Clarence B., Jno. Wray.

WE WANT YOUR WANT

21 ANSWERS FROM ONE INSERTION

"I put a 25-word want ad. in last week's—or rather, this week's—Mirror, which was to run twice. So far, I have received twenty-one replies to the first insertion. I expect to receive more when I have had time to hear from the distant burgs. Next issue I expect as many or more. These replies were from New York and vicinity and several suburbs. One was from a well-known firm of New York Managers. I believe that The Mirror's circulation is conducive to results.

Very truly yours,
HOWARD T. DIMICK."

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ALICE BUTLER
PEG O' MY HEART
Management of Mr. Oliver Morosco

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman.

LOUISE MULDENER
Re-engaged The Things That Count. W. A. Brady

NEWS STORY OF THE WEEK

A Horse on the Humane Agent

This is a horse on the Humane Agent, John Murr, of Johnstown, Pa. In William Hodge's "The Road to Happiness" there is a horse in the cast. When the animal as "Senator," his stage name, appeared on the stage of the Cambria Theater the other night, he looked as though he had spavin, heaves, string-halter, colic, scratches and all of the ills to which horse flesh is heir. The kind-hearted people in the audience cried "for shame," and even the women in the cast poutred. Post-haste a messenger was sent to Humane Agent Murr, and he was about to sue out a warrant against the Cambria management for cruelty to an animal. Before the warrant was issued, "Senator" had been returned to the stall whence he came and was washed up. All of the deformities apparent on the stage had been removed by an application of soap and water, and "Senator" was restored to his normal. As Tom Nokes, of the Cambria, remarked, "The horse is not as bad as he was painted."

PLAYS THAT CLOSED

After a successful tour of thirty weeks Al. H. Wilson closed the season at Harrisburg, Feb. 27, to prepare for the production of a new play written by Herbert Hall Winslow.

ON THE ROAD

"The Girl and the Tramp," under management of Wallace Wilson, is touring Ohio and Pennsylvania, with vaudeville between acts, at 10, 20, and 30 cents, in the large cities, and 25, 35, and 50 in the smaller towns.

WASHINGTON

Eight Performances of Grand Opera, Beginning Next Monday—Symphony Concerts and Plays

WASHINGTON, D. C., March 2 (Special).—Mrs. Patrick Campbell and her own English company, in "Pygmalion," are at the National, during the current week, inaugurating the commencement, in the presence of a very large, select and fashionable attendance, with a pretty, effective welcome and most cordial greeting extended the star, play, and excellent support, Phillip Merrivale, Dallas Cairns, Edmund Gurney, Algernon Craig, Olive Wilmot Davies, and Moira Oreegan.

The past week at the National was one that is recorded on the ledger as among the big leaders in breaking records for attendance and all-round appreciation and praise of one of the most enjoyable of musical comedies so far this season, "The Girl from Utah," with Julia Sanderson, never better or more pleasing; Donald Brian, delightfully youthful and buoyant, and the prince of German comedians, Joseph Cawthorne, who is given unlimited opportunities to score strongly.

The Belasco during the present week has a big musical comedy show—show is the word—that has the distinct hallmark of sterling approval and appreciative praise indelibly stamped, by a capacity attendance; "The High Cost of Loving," presented by Lew Fields and his big company of musical farceurs—Mr. Fields with this engagement making his debut as a star under the direction and management of A. H. Woods—James Lackaye, Alice Fisher, Ernest Lambert, Wilfred Clarke, George Hassell and Charlotte Ives players of excellent artistic ability.

"A Pair of Sixes," Edward Peple's hilarious farce, playing a return engagement at this house during the past week, repeated strongly. Beginning Monday, March 8, the San Carlo Grand Opera company, for eight performances, will be seen and heard in an unusually strong repertoire of classical operatic presentations that will include "Aida," "Lucia," "Faust," "Cavalleria Rusticana" and "Pagliacci," "Rigoletto," "La Gioconda," "Martha" and "Il Trovatore," in the order named.

At the Columbia, the current week, another pictorial screen photoplay, "The Hypocrites," which was given a private exhibition at the National Press Club during the past week.

The Poli Players, at Poli's this present week, are seen to most excellent advantage in "Dorothy Vernon of Haddon Hall," which Harry Andrews, the Poli play producer, has again achieved most praiseworthy credit for a notable performance of strength and merit. Maud Gilbert is seen in the title-role, and Rockliffe Fellows as Sir John Manners present the leads perfectly. This week marks the engagement of Theresa Dale, the new character actress and second leading woman.

Colonel Cornwallis West, of the British army, husband of Mrs. Patrick Campbell, is spending a brief leave of absence, to recover his health, in this country with his wife, and is now with her during her engagement.

Three symphony orchestras during the past week closed their Washington series for the season, which has been most successful—the Philadelphia Orchestra, under Leopold Stokowski's leadership, with Madame Olga Samaroff, pianist, at the National, Tuesday afternoon, and the Symphony Society of New York, under Walter Damrosch's directorship, with Josef Hofmann, pianist, at the Columbia, Wednesday afternoon.

The present week's big bill at B. F. Keith's is headed by four stellar features, Valeska Suratt, Mabel Berra, Corradini's Menagerie and Marvels, and the Matthews, Shayne company. Others of attractive featuring importance are Jesse L. Lasky's latest farce hit "Rioning," with Berrick and Hart, Henry Lewis, Rita Boland and Lou Holtz, and Redford and Winchester. The Behman show, with Lew Kelly, is the current week's attractive offering.

JOHN T. WARDE.

INDIANAPOLIS

INDIANAPOLIS (Special).—A large number of local Jovians were on hand opening night to welcome their fellow Jovian, Edmund Breese, when he appeared as the feature of "To-Day" at the Shubert Murat Feb. 11-13. The strikingly effective work of Mr. Breese, the cleverness of Grace Thorne Coulter, the good work of Ethel Valentine, Margaret Robinson, Bernard A. Reinold, and Louise Sydmeth, made a pleasing play bearable. Following Feb. 15-17 came "Things That Count," a charming little play that made us forget the unpleasantness of the other. It was thoroughly enjoyed by a good opening audience, and was acted by a good company of whom Agnes Findlay deserves a large share of praise for her splendid work. Irris B. Cobb Feb. 18, "The Ham Tree" Feb. 19, 20. De Wolf Hopper week Feb. 22.

The Annette Kellermann Pictures again interested good audiences at English's Feb. 15-20. Lyman Howe's Naval Pictures Feb. 21-27.

The Lyceum offered one of their biggest attractions of the season in "Hanky Panky," with Bobby North and others, Feb. 15-17. Eugenie Blair finished the week in "A Fool There Was."

At Keith's, Feb. 15-20, Gertrude Hoffman is her Revue packed 'em in all week. Hymack, the chameleon comedian; Lottie Collins, Jr., Steiner Trio, and Redford and Winchester were the other features. Eddie Foy and Seven Little Foys week Feb. 22. PEARL RIKEWOOD.

"The Girls from Happyland," at the Park, Bridgeport, Conn., Feb. 25-27, packed the house. Poli's and the Plaza "turned 'em away," with vaudeville and moving pictures. A. P. W.

MEYER'S MAKE-UP GUARANTEED BEST MADE

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

May Irwin, Jose Collins and Fannie Ward in the Varieties—The Campbell Sisters Arrive

Floyd, N. Y.

MISS CLEO MAYFIELD,
Lending Graceful Assistance to Jovial Cecil Lean in the Varieties.

ALONG came May Irwin just as the vaudeville bills were beginning to pall upon us last week. It's always satisfying to observe any one so sure in her humor as this robust comedienne from the St. Lawrence.

May Irwin and Her Humor

Miss Irwin had a piano and an accompanist. Aside from that, she was thoroughly informal. She leaned against the baby grand and told how she had been inveigled at the last moment into giving up her housework and substituting for Mme. Emma Calve. "It's so long since I've sung Carmen," remarked the comedienne, "that I doubt if I can get away with it."

But Miss Irwin did. She gave two little songs deftly, told a few stories and delivered her recitation about the old silk dress "whose hooks and eyes will ne'er meet again."

There's real art—a mellow and sincere and healthy art—in Miss Irwin's comedy. No one is quite like her.

The Four Marx brothers came out of the West in a tabloid two-part musical comedy, "Home Again," by Al Sheen. One scene discloses a steamer dock, with the arrival of Henry Schneider and his family after a visit abroad, while the second gives a glimpse of a house party at the Schneider villa.

The Marx Brothers' Specialty

The four brothers play the principal roles of the comic German head of the family, the son, an Italian worker and a comedy youth in tatters. Each introduces a specialty at the party, the turns ranging from songs to piano and harp solos. The other members of the cast—some ten in number—only serve as a background.

It is a flash act—without anything worth particular comment except the length.

Jose Collins returned to vaudeville at the Palace, again with Robert Evett. An attractively staged interior—with a glowing fireplace and moonlight streaming through a rear balcony doorway—made an effective background for the vocalizing. In all there were seven duets and solos—too many, by the way—including Miss Collins' "Just a Little Love" and a cigarette song by Mr. Evett. Enuciation is vital in the varieties and Mr. Evett should be careful in his number, since the lyrics aren't at all clear.

Miss Collins received a pleasing sort of reception. She appeals to vaudeville-goers who like the florid musical comedy type of song.

Edward Abeles as a Nervy Reporter

Edward Abeles dipped into the varieties, also at the Palace, offering "The Memorandum Book," a sketch dramatized by Jules Eckert Goodman from a magazine story by Will Payne.

Abeles plays a dauntless reporter, who is in possession of a little book which contains the names and addresses of everyone in "the system." He intends to use it in a newspaper story. Indeed, he promises it'll "shake the whole police department." But he is lured to a little backroom office by scoundrelly members of the system, who intimate that his life depends upon producing the valuable little notebook immediately—or thereabouts. Of course, he's resourceful. He craftily slips an inkwell under the desk telephone receiver. This lifts the receiver and

Floyd, N. Y.

MISS HATTIE BURKS,
Wearing Stunning Gowns with Ted Lorraine in a Dancing and Song Specialty.

opens the wire. Then he argues loudly with his captors—incidentally giving the name of his paper and the address of the little office. He succeeds in gaining time until the reporters and police burst into the place and save him. While they produce handcuffs for the minions of the system, he hurries away with his "beat."

The playlet is fairly effective. There's no thrill and no heart appeal.

Another War Song

The name of Bert Fitzgibbon and the phrase "nobody home" were linked on the Palace programme. Fitzgibbon sang a touching little war ballad—supposed to be a child's version of the European conflict—fresh from Forty-fifth Street—

"If they must have war, why don't they use my soldiers?
Let all the fighting rest on wooden shoulders:
Then there wouldn't be this slaughter,
There'd be peace across the water."

Fannie Ward, who was so delightfully naughty in "Madam President," offered "A Table and Two Chairs," furnished by Edgar Allan Woolf, for the Colonialites.

Fannie Ward Plays a Neglected Wife

Between business and society, Lloyd Griswold and his wife have drifted apart. Impatient creditors force hubby into bankruptcy and they invade the fashionable home "overlooking the Hudson" to seize the furniture. Of course, Gloria is surprised. Hubby had never, never taken her into his confidence. Meanwhile, the heartless van-men cart away the gilded furnishings, leaving only a cheap table and two chairs, the articles of furniture with which the Griswolds started married life. Things aren't so bad, however, because there's wifey's jewels. She'll sell them, she says just as the curtain descends on the house overlooking the Hudson, and they'll start anew—as real partners.

The sketch has a nice little moral but slender dramatic interest. The role of the wife doesn't fit Miss Ward. She played the gay Parisienne in "Madam President" with piquancy but she hardly suggests present or even future domesticity. Of course, she's supposed to be a butterfly wife, but the emotional regeneration doesn't ring true. John Dean plays the husband utterly without the distinction he revealed with Miss Ward in the French farce.

The Misses Campbell won the consistent applause hit of the Colonial bill. There is an atmosphere of quiet refinement about their specialty which is at once apparent. They work in one, with a grand piano, the stage being set to give the semblance of a parlor in an old Southern home.

The Campbell Sisters Win

The sisters do a few bits of popular songs of the rag type, a brisk comic number of the dance craze, called "Nobody Knows Where the Old Man Goes," introduce an Irish ballad and finish with snatches of old time darkey songs to the accompaniment of the banjo.

We believe they should work out a specialty built around their Southern negro melodies. There's room for such a turn—as the Campbells can do it. The Emerald Isle ballad isn't in the picture.

We recall watching the Campbells while they were breaking in their offering at a smaller theater some time ago and we were impressed with them then. One of the sisters has a distinct and appealing personality.

William Morris has condensed the old farce, "Mrs.

(*Continued on page 18.*)

White, N. Y.

MISS EDITH TALIAFERRO,
At the Palace This Week in Tom Barry's "A Rose of Old Virginia."

Strauss Peyton, K. C.
MISS EVELEEN DUNMORE,
Now Offering a Vocal Act in Vaudeville.

(*Continued from page 17.*)

Temple's Telegram," for vaudeville purposes. The tabloid isn't very well abbreviated, needing shortening and considerable speeding up.

"Mrs. Temple's Telegram" Condensed

In its present form the farce jumps into the scene where the husband tries to explain his all-night absence by saying he had visited a friend, John Brown of Pickleton. The wife is skeptical and sends a telegram to the fictitious Brown. Husband gets a friend to pose as the mythical friend and introduces him, just as a real cockney Brown, a 'airdresser of Pickleton, turns up, pursued by his jealous wife. Complications, of course.

It all belongs to the old mistaken identity period of comedy. Moreover, the moment, without the building up it received in the three-act farce, loses correspondingly in fun. Morris plays the nervy, resourceful friend coolly and seriously, making his comic points quietly. The real Browns are pretty well done—the programme discloses no names—but the husband is artificial.

The tabloid has laughs—but a lot more are possible.

Bonnie Glass Dances

Bonnie Glass, quite Irene Castle-ish from bangs and headband to smile, danced at the Colonial. She was assisted by Rodolph and E. Casemello, another negro orchestra, and the off-stage voices of song pluggers chanting "Chinatown."

Miss Glass did a gavotte, a Chinese flirtation bit, took part in a trio dance, and finished with a cakewalk, the best of the whole repertoire. Miss Glass didn't interest us. Her orchestra's eccentric ebony drummer, observed with a number of dancers hereabouts, really put the turn over.

But a negro orchestra, in these post-tango days, is our idea of nothing to worry about.

B. L. Goldberg, the comic artist of the *Mail*, is again in the varieties. This time he is introduced by a brief film showing him arriving at his desk and indulging in a little argument with a negro cleaner. Then Goldberg appears in person and does a series of six pictures on six boards, while comic explanations are flashed on the curtain just above. These depict the feelings of a young man of French and German blood, who now "realizes that he's his own worst enemy."

Goldberg's turn is mild and not overly interesting. From the standpoint of art, we consider him the Keystone comedy penman of newspaperdom.

THE CHICAGO BILLS

CHICAGO, (*Special*). — Carolina White topped the Majestic bill last week and was very well received. Toby Claude presented her delightful revue, and the remainder of the bill included Ann Tasker and company, James Diamond and Sibyl Brennan, Charlie Howard and company, and Eunice Burnham and Charles Irwin.

Ina Claire made a delightful impression and a decided hit at the Palace Music Hall. Bessie Clayton was held over for a second week. Charles E. Evans and Helena Phillips presented an amusing sketch, "A Forgotten Combination." A. C. WILKIE.

MARIE CAHILL VARIETY POSSIBILITY; CALVÉ BREAKS PALACE RECORDS

Gertrude Hoffman and Ned Wayburn's New Revues Will Reach New York on March 22

BY WALTER J. KINGSLEY.

MARIE CAHILL is a vaudeville possibility. Long have the powers sighed for her presence in the two-a-day. Her delightful comedy, her incomparable artistry in putting songs over, and her general likableness on the stage are the qualities that make an ideal headliner. Marie Cahill is one of the few great comediennes who have the punch, coupled with absolute distinction and good breeding. There's a world of laughs and never a blush in her work. In her recent musical comedy she scored a smashing personal hit, and, for the opening weeks of her engagement at the Knickerbocker, her own personal following made a line of limousines clear around the block.

Now that Billy B. Van is a justice of the peace in Sunapee, N. H., he invites all vaudeville folk to visit that town next Summer and be married free—with his compliments.

Any actor or actress who does not read "Sanine," the newest novel of truth, is missing much from his or her life. The author, Michael Artsibashef, is the biggest of all the Russians who write. James Huneker said recently in *Scribner's* that Artsibashef was so big and true that he would never be translated into English. Lo, and behold, here cometh the volume, "Sanine," and, without a copy being sent to the newspapers for review, it is selling faster than the sheets can be hurried over from England. "Sanine" is a book for highly-sexed folk of the theater to read and consider. It is no sermon, the author being averse to preachments, but, good heavens above! it does call things by their right names and talks right out—as the average Anglo-Saxon hardly dares admit that he or she thinks. It is no wonder that "Sanine" has swept Russia like a storm. All those who follow the Nietzschean precept to be hard and live dangerously will read and reread "Sanine." Artsibashef has written many powerful sketches for the Russian vaudeville stage and is a man to be reckoned with.

"Eddie" Abeles put his new sketch, "The Memorandum Book," across the home plate of success at the Palace last week. He worked on the piece through the week, and, with the unerring instinct of the producer who is a true man of the theater, he increased its punch day by day until it closed the week a rattling sensation that will serve him for a long time to come. Abeles is a Palace favorite, and he received a warm welcome. Abe Levy first saw the possibilities of the plot in a story by Will Payne, and he at once bought the dramatic rights and told Abeles to go to it.

Lillian Lorraine, prettier than ever, is scoring strongly at the Colonial this week. There is a lure about the girl that makes her a personality to be considered when framing bills that will get the money. Lillian Lorraine has a teasing and provoking charm that is the essence of her magnetism.

During this crowded Calvé week at the Palace the house text is taken from Jeremiah vi: 22—"*Though they roar yet they cannot pass.*"

The Orpheum Theater, Brooklyn, is enjoying a tremendous turnaway at every performance as a result of the current Nazimova engagement, which is to last two weeks. In Boston two weeks failed to provide room for all who wished to see "War Brides," and Nazimova will play a return engagement. Nazimova is a powerful argument in favor of larger vaudeville houses.

Helen Ware has been given a route for the Channing Pollock playlet, "It Doesn't Happen." She will be at the Colonial next week. Pollock should write more tabloids; he has the secret of the punch needed in vaudeville and his name is one that means much to theater goers.

Jack Wilson will return to New York to play the week of March 29 at the Colonial. While in town he will arrange his affairs previous to leaving on a long Orpheum tour, in the same company with Miss Kitty Gordon. Wilson has things pretty much his own way in this district, but he prefers the Western trip.

Gertrude Hoffman, the Barnum of showwomen, will bring her new revue to the Colonial on the 22d. That same week Ned Wayburn will open his revue, "Safety First," at the Palace. Both revues are of the dimensions of the shows at the Globe and New Amsterdam, but with all the padding and stalling cut out and the speed increased to racing pace. The contest between Miss Hoffman and Mr. Wayburn will be vastly interesting.

Violet Dale will do her imitation of Nazimova on the same bill with the tragedienne at the Colonial March 29.

Those headliners who appear in motion pictures lose at least 33⅓ of their value for vaudeville when they return.

JESSIE BUSLEY IN NEW DRAMATIC SKETCH; ADELE ROWLAND AS A SINGLE

Marion Craig Wentworth to Elaborate "War Brides" Into a Full-Length Drama

Jessie Busley has secured, through the Dramatists' Play Agency, a sketch entitled "Nerve," by J. B. Larrie, of the *Herald* staff. The sketch is described as being of the quick-fire variety, dealing with an incident coming under the author's own observation while pursuing his duties as a newspaper man. Miss Busley will put the sketch into immediate rehearsal.

Adele Rowland, now appearing in "The Only Girl," will enter vaudeville shortly as a single. Max Hart will direct her variety tour.

Marion Craig Wentworth, author of "War Brides," is in New York to confer with her representatives, the Dramatists' Play Agency, and Madame Nazimova, relative to enlarging the playlet into a full bill. Mrs. Wentworth's home is in Santa Barbara, Cal.

Miss Cecilia Wright, the charming "Daughter of the Navy," was a guest of honor at a cavalry drill at Fort Myer, Virginia, last Friday.

"Safety First," the Jack Singer revue staged by Ned Wayburn, will open at Scranton on Monday. "Safety First," the work of Tommy Gray and Louis Hirsch, will have two special settings and a large cast. Gray is already so enthusiastic about it that he terms the revue "the 'Watch Your Step' of vaudeville."

Sophye Bernard and Lou Anger have the principal roles. Charles McNaughton and "Skete" Gallagher, who recently briefly appeared in Gray's "For the Lord's Sake," will be in the cast, and there will be a chorus of eight girls. Three burlesques will be features of the revue. The trio includes a one-word problem play and travesties of "Twin Beds" and "On Trial."

After a week in Scranton and Harrisburg, "Safety First" will probably come to the Palace.

Tommy Gray has also written a travesty of "Twin Beds" for Hammerstein's. It will be offered on March 15 under the name of "Tin Beds." Valeska Suratt and Billy Gould, on the Victoria bill that week, will take part in the burlesque. Gould, by the way, will be doing a single. Belle Ashlyn is in the new Winter Garden production.

Ned Wayburn, it may be noted, will stage a big revue to be shortly produced by a manager whose name is still withheld. The revue will be by Tommy Gray and Louis Hirsch and will be done in a big way, with eight well-known people as principals. A cable offer has been made to Teddy Girard and Harry Pilcer. The revue will be booked through the Klaw and Erlanger offices.

Charlotte Walker has been routed in "The Might-Have-Beens." Miss Walker opened at the Maryland in Baltimore on Monday, with the Chicago Majestic to follow.

Orme Caldara has been considering vaudeville.

Captain Cushman A. Rice, expert extraordinary on vaudeville and sports, dropped into New York on a flying visit from Havana last week.

Rose Coghlan, it is said, will make a tour of the Loew time. Among other late additions to the Loew features are the Pollard opera company, an Australian organization; Ashley and Canfield, "Clown Life," Ed Gallagher and Bob Carlin, Ed Vinton and "Buster," Alfred Latell and Elsie Vokes, and Mlle. Zillin in "Her Birthmark."

Nella Webb is to make a tour of the Rickard's Australian time, departing from San Francisco on March 30 and opening May 1 at Melbourne.

Helen Lowell is breaking in a sketch in Newark.

Sydney Blow has sailed for England, after acquiring the British rights to Edgar Allan Woolf's "The Lollard," Wilson Mizner's "Ships that Pass in the Night," Jesse Lasky's "The Trained Nurses," to be produced by Oswald Stoll under Mr. Blow's direction, and B. A. Rolfe's "The Bride Shop."

Muriel Ridley, the English dancer and pantomimist, is now making a successful tour of the Orpheum circuit, assisted by Asta Fleming. Miss Ridley is offering a pantomime sketch, "Love or Fame," a story of an art model. The Misses Ridley and Fleming, who have been in America for only two months, are well known abroad. Miss Fleming played the Madonna in Reinhardt's "The Miracle." Miss Ridley played the Nun in London, Berlin, Hamburg and other cities. She has starred at the Alhambra, London, and has danced before the King and Queen of England.

At the close of their Orpheum tour, the Misses Ridley and Fleming will come to New York in costume dances.

Edna Archer Crawford plans to enter the varieties.

Olga Petrova was to have appeared on the Victoria bill this week but she withdrew, not wishing to enter New York in her old act. Last week she took the place of Eva Tanguay at the Maryland in Baltimore. It was originally planned that she should fill the gap this week in the Victoria bill caused by the absence of Mme. Waleska, announced as "the Petrograd prima donna." Loney Haskell told us, with tears in his voice, that Mme. Waleska cancelled after receiving a cable announcing her husband's death in battle near Warsaw.

Clayton White has been routed by M. S. Bentham for an Orpheum tour in "Cherie." He will open at Louisville on Sunday.

Between appearances in vaudeville, Cecil Lean has found time to complete a three-act farce, shortly to be produced. Lean started the first act on Monday and on Sunday mailed a typewritten copy to New York. This is, as Mr. Lean himself concedes, something of a record.

Fletcher Norton and Nina Payne, who have been appearing in vaudeville in a novelty dancing specialty, have severed their vaudeville partnership. Maud Earl has rejoined Mr. Norton and is appearing with him in the offering, shortly to be seen in New York. The act consists of character and costume dances.

Rosalind Coghlan has returned to her former vehicle, "The Obstinate Mrs. Granger," written by Edgar Allan Woolf. She opened her tour this week at Keith's in Lowell. Miss Coghlan is supported by Richard Pitman and her tour is booked by Edward S. Keller.

The Campbell Sisters had the unusual distinction of being retained for the present week at the Colonial. This is the first time in some seasons that an act has been held over for a second week.

Carter de Haven is producing his new revue, "Step Lively," described as being "in three steps," at the Prospect this week. George McFarland is on the same bill, replacing Evelyn Nesbit and Jack Clifford. Miss Nesbit is this week undergoing an operation upon her throat.

Eva Tanguay was forced to leave the bill at the Maryland Theater, Baltimore, on Tuesday of last week. Miss Tanguay was too ill to complete the week and returned to New York for treatment. She was to have opened a return engagement at the Alhambra on Monday, but it was necessary to cancel the week.

Frank Gilmore is on tour in a new sketch, "Such Extravagance," by George Bloomquest. Mr. Gilmore opened recently at the Maryland in Baltimore. Mrs. Gilmore and Cyril Biddulph are in the cast. The tour is directed by Edward S. Keller.

Jane Lawrence will appear with George P. Murphy in vaudeville. They have a new skit, "Admiring and Admirer," written by Tommy Gray.

Morris Cronin closed a tour of the Orpheum Circuit at New Orleans on Feb. 20. Alf. T. Wilton has booked the act in the East. Cronin reopened at the Palace this week, with Baltimore, Washington, Providence, Boston and other cities to follow.

Harry DeCoe, "the man with the tables and chairs," has recovered from a nervous breakdown and is playing the Interstate time.

Bennett's Entertainers will appear in the jubilee bill at the Alhambra next week. They come from a cabaret near the theater.

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WILLARD MACK ON THE VAUDEVILLE PLAYLET

What Variety Demands of the One Act Drama

WILLARD MACK discussed the vaudeville playlet behind the scenes of his "So Much for So Much." A pile of yellow copy paper lay beside his make-up mirror. "I do all my work back here between scenes," he explained. "If you had dropped in later you would have found me hard at work.

Mr. Mack likes vaudeville. "It's the one branch of amusement that is really advancing," he commented. "Two years alone have witnessed wonderful strides.

"A successful vaudeville playlet nowadays must have every ingredient of a successful two-dollar drama. It must have the element of comedy—legitimate comedy, because vaudeville has passed the stage of slap-stick humor.

"It must have directness of purpose. It must lead unswervingly to its denouement. A three-act drama is one-third piffle, one-third explanation and one-third substance. A playlet is actual substance, minus the piffle and the explanation.

"A playlet is easier to write than a play but harder to 'put over.' Environment is everything in the legitimate theater. The two-dollar audience in the main comes to the theater after dinner, satisfied with itself and ready to be pleased. Playgoers know a story must take a certain length of time to unfold and they wait patiently.

"But in a vaudeville house conditions are vastly different. The playlet has to fight for its very life. It is immediately preceded by acts which prevent any atmospheric surroundings. It starts abruptly, must grip instantly, and sweep in twenty minutes through a big situation to a logical climax.

"As much action, as much building of character, must be condensed into twenty minutes, as are in three acts. When 'Kick In' existed in its original twenty-two-minute vaudeville form, the substance of the story—the sketching of each principal character—was there. The vaudeville act afterward became the third act of 'Kick In,' but in that playlet the whole heart of the story really existed.

"In writing a playlet it is necessary to throw away big ideas and big situations. The playlet, for instance, has but one situation, while several were really necessary to lead up to that moment—you see them mentally in constructing your story, but they are, of course, unknown to your vaudeville audience. If it were not for that waste of vital material, I would prefer to write only for the varieties. There is that loss of dramatic material in 'Vindication,' which Frank Keenan is playing and which I hope to elaborate into a three-act play. It was that way with 'Kick In.'

"I have been called the exponent of the 'punch play,' in contrast to the 'charm play.' 'Punch' is the most abused word I know. The dramatic punch is continually confused with the theatrical trick. Critics said the third act of 'Kick In'—in which the detective is overpowered in a hand-to-hand fight after a hypodermic needle has been jammed into his wrist—had a punch. It didn't. What it really had was a theatric trick. But the human punch was in the second act, when the little frightened girl of the slums comes to see her wounded lover—who is really dead. If the needle should suddenly be lost in playing the third act the scene would be destroyed. But the other moment would have its appeal regardless of theatrical detail."

In other words, Mr. Mack believes the "punch" comes only from a certain human appeal in the story, not from spectacular scenery, the flash of a revolver, the crash of drums off stage. Any mechanical means of surprising the audience, of giving an unexpected twist to the situation, is a trick.

Mr. Mack believes the use of tricks are necessary. The dark stage opening is one, he contends. "It is often necessary to get an audience from the start. Darkness always inspires a certain suspense—it is linked in the average person's mind with crime and mystery—and it produces instant quiet and attention."

I asked Mr. Mack what he considered were the best vaudeville playlets. "'The Drums of Doom,' played by William Bramwell and Minnie Seligman, was the best dramatic sketch I ever recall seeing," he responded, "while I witnessed the best comedy only the other day, Porter Emerson Browne's 'Married,' in which Mason Keeler is playing. That's an ideal farce."

Mr. Mack talked of the advance of vaudeville. "Players used to drop into the varieties as one goes bathing. Now no star is too big to seriously consider vaudeville. Unfortunately, many of them do not realize the discernment of the two-a-day audience. Variety to them is just a means to an end. They disregard their vehicle, think they can exchange their personality for a certain salary—and fail. The vehicle is everything to the vaudeville audience—the player merely an interpreter. Certain stars would fail anyway, lacking two and a half hours to build up their personality.

"In a drama an actor can stroll on, hand his hat and cane to a servant, walk to the fireplace, pause, light a cigarette and throw the match into the grate. He may be laying the foundation for a splendidly drawn characterization, but that would be five valuable minutes out of a twenty-minute playlet.

"A playlet is essentially an episode. It must have more intensity of action than a drama. Indeed, the more you tell them clearly and directly in the quickest time, the better variety audiences like it."

Mr. Mack believes in drawing his characters from about him. "I say to the ambitious playwright, take the types you are familiar with. Why go to the Northwest, to New Orleans in the '40s, to the court of Louis XIV, for characters? The milkman who comes to your door in the morning, the motorman on the passing street car, the taxi driver, all have their human interest stories. Any one of them would make a drama. I never attempt to write anything that has not suggested itself from something in real life. I must know it has existed.

"Playwrights shouldn't be easily discouraged. It is tremendously difficult for an unknown to break into the game. Let me tell you something I observed the other day. I was sitting in a manager's office. A pile of manuscripts lay on a desk. I picked up the very first one and started to sketch it through. Then I became interested—for the writer, a Troy newspaper man, had a real theme. It was raw and crude in handling but it was big in story. The manager hadn't seen the manuscript. 'I haven't time,' is the usual plea. 'Playwrights are at every turn, and unless they have a name, I can't possibly spare the time to look at a manuscript.'

"For the would-be playwright I recommend one thing—perseverance or plumbing."

White, N. Y.
WILLARD MACK AND MARJORIE RAMBEAU,
In a Dramatic Moment of Mr. Mack's Play, "So Much for So Much."

VAUDEVILLE GOSSIP

Lulu Glaser, booked by Alf. T. Wilton, comes to the Palace next week in a new one-act musical playlet, "A Diverting Capture," by Roy Peck. Miss Glaser will be supported by Tom Richards and her brother, William Glaser, upon her return to the stage.

Claude Gillingwater and Edith Lyle recently completed an Orpheum tour in Mr. Gillingwater's playlet, "Wives of the Rich." They will make a final New York appearance in the sketch at the Palace next week.

Wellington Cross writes from Los Angeles that he's having a pleasant time on his tour of the Coast. Cross attended the big screen ball in Los Angeles a few days ago, and said "howdy" to Mary Pickford, Owen Moore, Mabel Normand, Charlie Chaplin, Jesse Lasky and other film notables, as well as such recent motion picture players as Fritzi Scheff, Victor Moore, and George Beban. Moore, by the way, looks the picture of health, says Cross. He will return to vaudeville with Emma Littlefield in "Change Your Act," at the Orpheum in Salt Lake City on March 27, under Alf. T. Wilton's direction.

By the way, Cross recently said in THE MIRROR that he wanted good songs. He's had an avalanche of manuscripts since. Cross mailed a few back from Los Angeles, commenting, "look them over and suffer."

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ARABIANELLI, Lina: Orph., Winnipeg.

ACME Four: Victoria, Charleston, 1-3; Bijou, Savannah, 4-6; Orph., Jacksonville, 8-13.

ADELAIDE and Hughes: Keith's, Cincl.; Keith's, Indianapolis, 8-13; Forsythe, Atlanta, 15-20.

ALLEN and Arline: Grand, Pittsburgh, 8-13; Keith's, Cincl., 15-20.

AHEARN, Charles, Troupe: Orph., New Orleans.

ALDRICH, Mme.: Orph., Memphis; Orph., New Orleans, 7-13.

ALEXANDER and Scott: Orph., Jacksonville; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Colonial, Norfolk, 15-17.

ALFREDS, Two: Maj., Milwaukee, 7-13.

ALLEN, Minnie: Maj., Chgo.; Palace, Chgo., 7-13.

ALLMAN and Stone: Colonial, N.Y.C.

AMARANTHS, Four: Orph., St. Paul; Orph., Minneapolis, 7-13.

ANNAPOLIS Boys, Five: Temple, Rochester; Prospect, B'klyn, 15-20.

ANTHONY and Mack: Keith's, Indianapolis; Orph., Memphis, 7-13.

ARDATH, Fred J., Co.: Victoria, N.Y.C., 15-20.

ARMENTO, Angelo, Trio: Temple, Detroit; Temple, Rochester, 8-13.

ARNAUT Brothers: Palace, N.Y.C.; Keith's, Phila., 8-13; Colonial, Erie, 15-20.

ASAHI Quintette: Orph., Des Moines, 7-13.

ATTELL, Abe: Orph., Des Moines; Orph., St. Paul, 7-13.

AUBURN and Rich: Keith's, Boston.

"AURORA of Light": Royal, N.Y.C.; Bushwick, B'klyn, 8-13; Keith's, Wash., 15-20.

AUSTRALIAN Woodchoppers: Maryland, Balto., 8-13; Temple, Detroit, 15-20.

AVON Comedy Four: Orph., Lincoln; Columbia, St. Louis, 7-13.

BADONGHI Riding Act: Bijou, Savannah, 1-3; Victoria, Charleston, 4-6; Orph., B'klyn, 8-13.

BAKER, Belle: Maryland, Balto.; Keith's, Wash., 15-20.

BAKER, Ward: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20.

BALL, Foster and West: Colonial, Erie, Pa.; Maj., Chgo., 7-13.

BALL, Rae Eleanor: Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.

BANKOFF and Girlie: Orph., Sioux City; Orph., Omaha, 7-13.

BARABAN and Grohs: Orph., Seattle; Orph., Portland, 7-13.

BARNARD and Anger: Orph., B'klyn.

BARNES and Crawford: Orph., Omaha; Orph., Minneapolis, 7-13.

BARNES, Stuart: Alhambra, N.Y.C., 8-13; Victoria, N.Y.C., 15-20.

BARRY and Wolford: Hipp., Cleveland.

BARRY, Mr. and Mrs. J.: Orph., Denver; Orph., Lincoln, 7-13.

BEAUMONT and Arnold: Keith's, Phila.

BEAUTIES, The: Keith's, Boston; Royal, N.Y.C., 15-20.

BELL Family: Orph., Denver; Orph., Lincoln, 7-13.

BENDIX Players: Orph., Birmingham; Maj., Fort Worth, Tex., 15-20.

BERNARD, Harry, Co.: Orph., Harrisburg; Keith's, Wash., 8-13; Orph., B'klyn, 15-20.

BERGEN, Alfred: Orph., Sioux City; Orph., Des Moines, 7-13.

BERGERE, Valerie, Co.: Orpheum, Frisco, 25-March 13.

BERRENS, The: Temple, Rochester; Keith's, Cincl., 15-20.

BERTH: Orph., Frisco, 7-13.

BICKEL and Watson: Orph., B'klyn, 15-20.

BIG City Four: Orph., Portland; Orph., Frisco, 14-20.

BILLY, Little: Alhambra, N.Y.C.

BINNS and Burt: Keith's, Cincl.

BISON City Four: Victoria, N.Y.C.

BLONDYS, Three: Palace, N.Y.C., 15-20.

BOGANNY'S, Joe, Troupe: Palace, Chgo.

BOLAND and Hair: Keith's, Wash.; Maryland, Balto., 8-13; Keith's, Phila., 15-20.

BOND and Casser: Keith's, Cincl.; Keith's, Louisville, 8-13; Keith's, Indianapolis, 15-20.

BONITA: Orph., Seattle; Orph., Portland, 7-13.

BONITA and Lew Hearn: Orph., Winnipeg; Orph., Seattle, 7-13.

BOUDINI Brothers: Orph., Winnipeg, 7-13.

BOWERS, Fred, Co.: Orph., Denver.

BOWERS, Walter and Crooker: Orph., Minneapolis.

BRACKS, Seven: Royal, N.Y.C.; Alhambra, N.Y.C., 8-13.

BRADLEY and Norris: Keith's, Phila.

BRREN, Harry: Dominion, Ottawa, 15-20.

BRENNER and Wheeler: Orph., Lincoln; Orph., Sioux City, 7-13.

BRICE, Fannie: Keith's, Phila.; Orph., Montreal, 8-13; Shea's, Buffalo, 15-20.

"BRIDE Shop": Orph., Minneapolis; Orph., Winnipeg, 7-13.

BROCKBANK, Harrison, Co.: Orph., Duluth; Orph., St. Paul, 7-13.

BROOKS and Bowen: Keith's, Boston; Alhambra, N.Y.C., 15-20.

BROOKS, Alan, Co.: Orph., Minneapolis; Orph., Duluth, 7-13; Orph., Winnipeg, 14-20.

BROWN and McCormack: Poli's, Erie.

BROWN and Newman: Orph., Winnipeg.

BROWN and Rochelle: Orph., St. Paul; Orph., Omaha, 7-13.

BROWN, Cleo, Co.: Keith's, Indianapolis, 15-20.

BROWN, Fletcher: Orph., Salt Lake City, 7-13.

BRUCE, Fritz and Luez: Grand, Pittsburgh; Keith's, Cincl., 8-13; Keith's, Indianapolis, 15-20.

BRUNNELL Sisters: Victoria, N.Y.C.; Grand, Pittsburgh, 8-13; Grand, Syracuse, 15-20.

BULGER Brothers: Orph., Montreal; Dominion, Ottawa, 7-13.

BURKE, John and Mae: Royal, N.Y.C.

BURNHAM and Irwin: Columbia, St. Louis.

BURNS and Acker: Poli's, New Haven, 4-6.

BURNS and Fulton: Palace, N.Y.C.; Orph., Harrisburg, 15-20.

BURNS and Lynn: Colonial, N.Y.C.

BURR and Hope: Royal, N.Y.C.; Bushwick, B'klyn, 8-13.

BURT, Harriett: Palace, Chgo.; Palace, Fort Wayne, 8-13.

CALVE, Emma: Palace, N.Y.C.

CALVERT, Catherine, Co.: Alhambra, N.Y.C., 8-13; Keith's, Prov., 15-20.

CAMERON and O'Connor: Temple, Rochester.

CAMERON Sisters: Keith's, Indianapolis; Keith's, Columbus, 8-13; Keith's, Cincl., 15-20.

CAMPBELL Misses: Colonial, N.Y.C.; Poli's, Hartford; Victoria, N.Y.C., 8-13.

CANSINOS, The: London, Can.; Shea's, Buffalo, 8-13.

CANTOR and Lee: Temple, Detroit; Temple, Rochester, 8-13; Orph., Harrisburg, 15-20.

CANTWELL and Walker: Orph., Denver; Orph., Lincoln, 7-13.

CARD and Noll: Palace, Chgo.; Hipp., Cleveland, 8-13; Grand, Pittsburgh, 15-20.

CARLETONS, Two: Orph., Omaha; Orph., Minneapolis, 7-13.

CARTER, Mrs. Leslie: Colonial, N.Y.C.; Keith's, Prov., 8-13; Keith's, Wash., 15-20.

CARTMELL and Harris: Maj., Milwaukee, 7-13.

CARUS, Emma and Randall: Orph., Des Moines; Orph., Omaha, 7-13.

CASEY, Kenneth: Victoria, N.Y.C., 15-20.

CASTILLIANS, The: Keith's, Louisville; Keith's, Ft. Wayne, 8-13.

CAFFOLICAN, Chief: Maj., Milwaukee.

CAVANAS, Dan: Orph., Harrisburg.

CERVO: Orph., Sacramento, 3, 4; Victory, Stockton, 5, 6; Yosemite, San Jose, 7, 8.

CHANDLER, Anna: Orph., Salt Lake City, 7-13.

CHING Ling Foo: Orph., Los Angeles.

CHINKO: Orph., Sioux City, 7-13.

CHIP and Marble: Orph., Montreal; Keith's, Wash., 15-20.

CLARK and Verdi: Dominion, Ottawa; Temple, Detroit, 8-13; Temple, Rochester, 15-20.

CLAUDE, Toby, Co.: Columbia, St. Louis.

CLAUDIUS and Scarlet: Colonial, N.Y.C.; Keith's, Phila., 15-20.

CLAYTON, Bessie: Temple, Detroit; Columbia, Grand Rapids, 8-13.

CLIFF, Laddie: Orph., St. Paul; Palace, Chgo., 7-13.

CLINTONS, Novelty: Prospect, B'klyn.

COAKLEY, Harvey and Dunlay: Keith's, Prov.

COLE and Denahy: Colonial, N.Y.C.; Bushwick, B'klyn, 15-20.

COLLINS and Hart: Keith's, Columbus; Palace, Chgo., 7-13.

COLLINS, Mill: Orph., Los Angeles, 25-March 14.

COLONIAL Belles: Orph., Winnipeg.

COLONIAL Days: Keith's, Phila.; Orph., Montreal, 8-13; Dominion, Ottawa, 15-20.

COMFORT and King: Poli's, Bridgeport; Orph., Harrisburg.

CONCHAS, Paul: Temple, Rochester; Keith's, Wash., 8-13; Keith's, Phila., 15-20.

CONNELLY, Regina, Co.: Dominion, Ottawa; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.

CONNELLY and Webster: Keith's, Indianapolis; Keith's, Louisville, 8-13; Palace, Fort Wayne, 15-20.

CONNOLLY and Webb: Orph., Montreal, 8-13.

CONNOLLY, Jas. Co.: Keith's, Prov.

CONROY and Madela: Hipp., Cleveland.

The Misses Campbell

Presenting in Vaudeville Their Southern Drawing Room Specialty

"AT HOME"

CONSERVATORY Four: Palace, Ft. Wayne.
COOK, Joe: Orph., Montreal, 8-13.
COOPER and Smith: Keith's, Prov.; Victoria, N.Y.C., 8-13; Royal, N.Y.C., 15-20.
COOPER, Harry, Co.: Forsythe, Atlanta.
COOPER, Joe and Lew: Alhambra, N.Y.C.
CORRADINI'S Animals: Keith's, Wash.; Bushwick, B'klyn, 8-13; Royal, N.Y.C., 15-20.
COSTA Troupe: Orph., Denver; Orph., Lincoln, 7-13.
COURTNEY Sisters: Orph., New Orleans; Orph., Birmingham, 8-13; Forsythe, Atlanta, 15-20.
COX, Hazel: Keith's, Boston; Keith's, Prov., 8-13.
COWBOY Minstrels: Keith's, Louisville.
CRANE, Mr. and Mrs. Douglas: Orph., Los Angeles, 25-March 13.
CREIGHTON, Bertha, Co.: Maj., Birmingham, 8-13.
CREIGHTON Brothers and Belmont: Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6; Orph., Frisco, 7-13.
CRESSY and Dayne: Orph., Frisco, 7-13.
CROMWELLS, The: Orph., Seattle, 7-13.
CRONIN, Morris: Palace, N. Y.C.
CROSMAN, Henrietta, Co.: Grand, Syracuse, 15-20.
CROSSMAN and Stewart: Orph., Montreal, Can., 8-13.
CUMMINGS and Gladrians: Keith's, Prov., 8-13.
CURTIS, Julia: Victoria, N.Y. C.; Keith's, Boston, 15-20.
DAMEREL, George, Co.: Orph., St. Paul, 7-13.
D'AMORE and Douglas: Keith's, Boston; Maryland, Balto., 8-13.
DANUBES, Four: Orph., Salt Lake City; Orph., Denver, 7-13.
DARING, Prince: Grand, Syracuse, 15-20.
DARRELL and Conway: Keith's, Toledo.
DAVIS, Emily: Keith's, Toledo.
DAVIS, Josephine: Poli's, Scranton.
"DAY at the Circus": Poli's, Scranton, Pa., 8-13.
DE CORDOVA, Leander, Co.: Keith's, Columbus, 8-13.
DEELEY, Ben, Co.: Maj., Chgo.
DE HAVEN, Mr. and Mrs.: Maj., Milwaukee.
DE KOST, James, Troupe: Dominion, Ottawa, Can., 8-13.
DE MAR, Grace: Maj., Chgo.; Grand, Syracuse, 15-20.
DEMONT, Robert, Trio: Dominion, Ottawa.
DERKIN'S Dogs: Alhambra, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
DE SERRIS, Henrietta: Orph., Memphis.
DE VARA and Zarnota: Wilkes-Barre, Pa., 8-13.
DEVOY, Emmett, Co.: Orph., Montreal, 8-13.
DIAMOND and Brennan: Hipp., Cleveland, 15-20.
DIAMOND and Grant: Colonial, N.Y.C., 15-20.
DINEHART, Allan, Co.: Poli's, New Haven, 1-3; Palace, Springfield, 4-6; Grand, Syracuse, 8-13.
DOCKSTADER, Lew: Palace, Chgo.; Keith's, Cinti., 15-20.
DOLAN and Lanharr: Victoria, N.Y.C.
DONAGHUE and Stewart: Orph., B'klyn, 15-20.
DOOLEY and Evelyn: Orph., Portland.
DOOLEY and Rugel: Maj., Milwaukee, 7-13.
DOOLEY, Jed and Ethel: Keith's, Cinti., 8-13; Keith's, Louisville, 15-20.
DOREE, Mme., Co.: Maj., Chgo., 7-13.
DORIO, Mlle. and Dogs: Victoria, N.Y.C., 15-20.
DORR, Marie: Maryland, Balto., 8-13; Keith's, Prov., 15-20.
"DREAM Pirates": Dominion, Ottawa, 8-13; Orph., Montreal, 15-20.
DUFFETT, Bruce, Co.: Temple, Detroit; Temple, Rochester, 8-13.
DUFFY and Lorenzo: Orph., New Orleans; Keith's, Prov., 15-20.
DUNBAR'S Bell Ringers: Hipp., Cleveland; Maj., Chgo., 7-13.
DUNEDIN Duo: Orph., Birmingham; Forsythe, Atlanta, 8-13.
DUNEDIN, Queenie: Maryland, Balto.; Garrick, Wilmington, Del., 8-13; Victoria, N.Y.C., 15-20.
DUNFEE, Josephine: Orph., Birmingham; Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20.
DUNMORE, Evelyn: Bushwick, B'klyn.
DUTTON and Ramsden: Orph., Salt Lake City, 7-13.
EADIE and Ramsden: Orph., Salt Lake City, 7-13.
ECKERT and Berg: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
"EDGE of the World": Orph., Frisco; Orph., Oakland, 7-13.
EIS and French: Orph., Salt Lake City, 7-13.
ELDRID, Gordon, Co.: Hudson, Union Hill, N. J.
ELINORE and Williams: Orph., Los Angeles.
"ELOPING": Keith's, Wash.; Poli's, Scranton, 8-13.
ENGLISH Dainty Trio: Orph., Kansas City; Orph., Omaha, 7-13.
ERNIE and Ernie: Orph., Oakland; Orph., Los Angeles, 7-13.
ESCARDOS, Three: Keith's, Phila.
ESMOND, Ed., Co.: Poli's, Scranton, 15.
FARBER Girls: Dominion, Ottawa; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
FARRELL, Edward, Co.: Colonial, Erie, Pa., 15-20.
FAY, Elsie, Co.: Keith's, Louisville; Keith's, Indianapolis, 8-13; Keith's, Toledo, 15-20.
FAY, Eva: Royal, N.Y.C., 15-20.
FERGUSON, Dave: Columbia, Grand Rapids, 15-20.
FERN, Harry, Co.: Palace, Chgo.
FIDDLER and Shelton: Palace, Fort Wayne, 8-13.
FIELDING'S Players: Garrick, Wilmington, 15-20.
FIELDS, Sallie: Alhambra, N. Y.C.; Hudson, Union Hill, N. J., 8-13.
FIELDS, W. C.: Maj., Milwaukee.
FISHER and Green: Keith's, Boston; Orph., Montreal, 15-20.
FITZGIBBON, Bert: Maj., Milwaukee; Maj., Chgo., 7-13.
FITZGIBBONS, Marie: Orph., Oakland.
FLANAGAN and Edwards: Orph., B'klyn; Grand, Pittsburgh, 8-13.
FLEMINGS, The: Hudson, Union Hill, N. J.
FLORIGNY, Renee: Palace, N.Y.C.
FOGARTY, Frank: Colonial, N.Y.C.; Bushwick, B'klyn, 8-13; Royal, N.Y.C., 15-20.
FONDA, Mabel, Troupe: Poli's, Scranton.
FORD and Hewitt: Victoria, N.Y.C.; Alhambra, N.Y.C., 15-20.
FOY, Eddie, Co.: Victoria, N.Y.C.; Hudson, Union Hill, N. J., 15-20.
FRANCIS and Rose: Orph., Harrisburg, 15-20.
FRANKLYN, Irene, and Bert Green: Bushwick, B'klyn; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
FRED and Albert: Royal, N.Y. C.
FRIDKOWSKI Troupe: Hipp., Cleveland, 8-13; Columbia, Grand Rapids, 15-20.
FRIEDLAND and Clark: Victoria, Charleston, 4-6.
FRIGANZA, Trixie: Victoria, N.Y.C.; Orph., Harrisburg, 8-13; Bushwick, B'klyn, 15-20.
GAIETTI'S Novelty: Palace, N.Y.C.
GARDINER Trio: Alhambra, N.Y.C.
GARDNER Jack, Co.: Orph., Salt Lake City; Orph., Denver, 7-13.
GASCOIGNE, Cleo: Orph., Birmingham, 8-13; Keith's, Phila., 15-20.
GAUDSMITHS, The: Maj., Chgo.
GEORGE, Edwin: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
GERE and Delaney: Columbia, Grand Rapids.
GILLETTE, Lucy: Keith's, Cinti., 8-13; Keith's, Louisville, 15-20.
GILLINGWATER, Claude, Co.: Keith's, Phila.
GILMORE, Frank: Temple, Detroit, 8-13; Temple, Rochester, 15-20.
"GIRL from Milwaukee": Orph., Portland; Pell's, Scranton, 15-20.
GIVERSONS and Houlihan: Temple, Detroit, 15-20.
GOLDBERG, R. L.: Orph., B'klyn.
GORDON and Rica: Keith's, Boston, 15-20.
GORDON, John R., Co.: Orph., Omaha, 7-13.
GORDON, Kitty, Co.: Shea's, Toronto; Palace, Chgo., 7-13.
GORDON, Robbie: Colonial, N. Y.C.
GOULD, Billy: Victoria, N.Y. C., 15-20.
GOUDINIS, The: Orph., Seattle; Orph., Portland, 7-13.
GRACE Twins: Garrick, Wilmington, Del.
GRAHAM and Randall: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
GRANT and Greenwood: Victoria, N.Y.C.
GRAPEWIN, Charles, Co.: Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.
"GREEN Beetle, The": Orph., Winnipeg.
GREEN, Ethel: Keith's, Toledo; Keith's, Columbus, 8-13; Colonial, Erie, 15-20.
GROVER and Richards: Orph., Kansas City.
HAL and Francis: Orph., Des Moines; Orph., Omaha, 7-13.
HALE and Paterson: Keith's, Louisville, 8-13.
HALL, Pauline: Royal, N.Y.C. 8-13.
HALPERIN, Nan: Keith's, Prov.; Keith's, Phila., 8-13; Victoria, N.Y.C., 15-20.
HANLON Brothers: Keith's, Cinti.; Keith's, Toledo, 15-20.
HARROLD, Orville: Temple, Rochester; Keith's, Boston, 8-13; Alhambra, N.Y.C., 15-20.
HART, Marie and Billy: Bijou, Savannah, 4-6; Orph., Jacksonville, 8-13; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
HARTMAN and Verady: Keith's, Boston, 8-13.
HARVEY, W. S., Co.: Colonial, Norfolk, 1-3; Lyric, Richmond, 4-6; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Orph., Jacksonville, 15-20.
HAVEMAN'S Animals: Keith's, Indianapolis; Keith's, Louisville, 8-13.
HAVILAND and Thornton: Orph., Los Angeles.
HAWKINS, Lew: Orph., St. Paul, 7-13.
HAWTHORNE and Inglis: Keith's, Indianapolis, 8-13; Grand, Pittsburgh, 15-20.
HAYES, Brent: Orph., Salt Lake City, 7-13.
HAYWARD-Stafford Co.: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6.
HEARN and Ely: Keith's, Phila., 8-13.
HELEN, Baby: Orph., Birmingham; Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Orph., Jacksonville, 15-20.
HENNINGS, John and Winnie: Keith's, Prov.; Prospect, B'klyn, 15-20.
HENRYS, Flying: Grand, Syracuse; Colonial, Erie, Pa., 8-13.
HERBERT, Hugh, Co.: Orph., Oakland; Orph., Sacramento, 8, 9; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
HERFORD, Beatrice: Colonial, N.Y.C., 15-20.
HERLEIN, Lillian: Hipp., Cleveland.
HERMAN, Al.: Orph., B'klyn; Keith's, Prov., 8-13; Maryland, Balto., 15-20.
HERMAN, Mme., Co.: Grand, Syracuse; Hipp., Cleveland, 15-20.
HIGGINS, John: Orph., Duluth; Orph., Winnipeg, 7-13.
HILL and Whittaker: Victoria, N.Y.C., 8-10.
HOFFMAN, Gertrude, Co.: Grand, Pittsburgh; Keith's, Wash., 8-13; Maryland, Balto., 15-20.
HOLMES and Buchanan: Orph., B'klyn.
HOLT, Edward, Players: Orph., Montreal.
HOPKINS Sisters: Orph., St. Paul; Orph., Des Moines, 7-13.
HORLICK Troupe: Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6; Orph., Los Angeles, 7-13.

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HOUDINI, Harry: Keith's, Prov.; Grand, Pittsburgh, 8-13; Keith's, Indianapolis, 15-20.
HOWARD and McCune: Orph., Duluth.
HOWARD and Syman: Keith's, Louisville, 15-20.
HOWARD, Charles, Co.: Columbia, St. Louis; Grand, Pittsburgh, 15-20.
HOWARD, Eddie: Keith's, Prov., 8-13.
HUGHES, Mrs. Gene, Co.: Keith's, Boston, 8-13.
HUNTERS, Musical: Prospect, B'klyn.
HUNTING and Francis: Mat., Milwaukee.
HUNTING, Law and Mollie: Bushwick, B'klyn.
HURLEY Trouse: Orph., Des Moines; Orph., Winnipeg, 7-13.
HUSBANDS, Nine Wives: Orph., Sioux City; Orph., Omaha, 7-13.
HUSSEY, James, and Jack Boyle: Orph., Frisco; Orph., Oakland, 7-13.
HYAMS and McIntyre: Orph., Seattle, 7-13.
HYMACK: Grand, Pittsburgh; Victoria, N.Y.C., 8-13; Grand, Syracuse, 15-20.
IDEAL: Orph., Omaha; Orph., Kansas City, 7-13.
IMHOFF, Conn and Corinne: Orph., Omaha; Palace, Chgo., 7-13.
INGLIS, Clara: Orph., Minneapolis.
IRMED: Colonial, Erie, 15-20.
JACKSON and May: Columbia, Grand Rapids, 8-13.
JACOB'S Dogs: Keith's, Columbus; Keith's, Toledo, 8-13; Garrick, Wilmington, 15-20.
JAMES Trio: Orph., Harrisburg.
JARLEYS, Four: Bushwick, B'klyn.
JARROW: Palace, Chgo., 7-13.
JEFFERSON, Joseph, Co.: Orph., New Orleans.
JENNETT, Three: Keith's, Prov., 15-20.
JOHNS, Three: Keith's, Toledo, 8-13.
JOHNSTON, Chester, Co.: Hipp., Cleveland; Keith's, Louisville, 8-13; Keith's, Columbus, 15-20.
JOMELLI, Mme.: Orph., Salt Lake City, 7-13.
JORN, Carl: Hoboken, Union Hill, N. J., 8-13; Keith's, Wash., 15-20.
KAJIYAMA: Prospect, B'klyn; Colonial, N.Y.C., 8-13; Orph., B'klyn, 15-20.
KAUFMAN Brothers: Keith's, Louisville; Orph., Sioux City, 7-13.
KEANE and Whalen: Maryland, Balto.; Alhambra, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
KELLER, Bill and Maude: Poli's, Scranton, Pa.
KELLOG, Charles: Orph., New Orleans.
KELLY, Andrew: Keith's, Cincy, 15-20.
KELLY, Walter, Co.; Bushwick, B'klyn; Keith's, Boston, 8-13; Palace, Fort Wayne, 15-20.
KELSO, Mr. and Mrs. J.: Keith's, Ft. Wayne, 8-13; Hipp., Cleveland, 15-20.
KENNEDY, Jack, Co.: Orph., Seattle, 7-13.
KENO and Green: Keith's, Toledo, 8-13.
KENVILLE Family: Orph., Winnipeg.
KIMBERLY and Mohr: Orph., Jacksonville; Orph., Birmingham, 8-13; Forsythe, Atlanta, 15-20.
KINGSTON and Ebner: Orph., Portland.
KIRK, Hazel, Trio: Victoria, N.Y.C., 8-13.
KIRKSMITH Sisters: Maj., Birmingham, 8-13; Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
KOLB and Harland: Orph., Omaha; Orph., Memphis, 7-13.
KORNAU, Fred: Columbia, Grand Rapids.
KRAMER and Morton: Orph., Harrisburg; Temple, Detroit, 15-20.
KREMKA Brothers: Maryland, Balto., 15-20.
KREMOLINA and Darrow Brothers: Orph., Seattle, 7-13.
KRONOLD, Hans: Orph., B'klyn, 8-13; Shea's, Buffalo, 15-20.
KURTIS'S Rounders: Colonial, N.Y.C.; Victoria, N.Y.C., 8-13.
LA FRANCE and Bruce: Orph., Kansas City; Orph., Sioux City, 7-13.
LAI Mon Kim: Prospect, B'klyn, 8-13; Colonial, N.Y.C., 15-20.
LAMBERTI: Orph., Seattle; Orph., Portland, 7-13.
LA MILO: Palace, Chgo.; Hipp., Cleveland, 8-13.
LANGDONS, The: Forsythe, Atlanta; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
LA ROCCA, Rozy: Alhambra, N.Y.C.; Colonial, N.Y.C.
LARRY'S Act: Hipp., Cleveland.
LAUER, Max: Orph., Sioux City.
LA VARS, Dancing: Keith's, Wash., 8-13.
LAWN Party: Keith's, Prov., 15-20.
LAWRENCE and Hurlfalls: Orph., Minneapolis; Orph., Memphis, 7-13.
LA EAR and Dale: Forsythe, Atlanta.
LEE and Cranston: Orph., Des Moines, 7-13.
LE GROHS: Palace, Springfield, 8-9; New Haven, 4-6; Keith's, Boston, 8-13; Keith's, Phila., 15-20.
LEIGH, Grace, Trio: Orph., B'klyn.
LEON, Cecil, Co.: Orph., B'klyn, 8-13.
LEONARD and Russell: Keith's, Phila., 8-13; Poli's, Scranton, 15-20.
LE ROY, Walter, Co.: Keith's, Phila., 15-20.
LESLIE, Bert, Co.: Bushwick, B'klyn; Victoria, N.Y.C., 8-13; Prospect, B'klyn, 15-20.
LEVERING Co.: Keith's, Phila., 8-13.
LEVY, Bert: Alhambra, N.Y.C.; Orph., Harrisburg, 15-20.
LEWIS, Henry: Keith's, Wash.
LEWIS, Tom: Forsythe, Atlanta, 8-13.
LIND, Homer, Co.; Orph., Birmingham; Forsythe, Atlanta, 8-13.
LINTON and Lawrence: Temple, Rochester; Columbia, Grand Rapids, 8-13.
LITTLEFIELD, Marion, Co.: Royal, N.Y.C.; Keith's, Prov., 15-20.
LLOYD, Alice: Orph., Lincoln; Orph., Kansas City, 7-13.
LLOYD, Rosie: Orph., Montreal; Dominion, Ottawa, 8-13; Temple, Detroit, 15-20.
LO, Maria: Orph., Frisco, 7-13.
LOHSE and Sterling: Temple, Rochester; Palace, Fort Wayne, 15-20.
LONDON, Louis: Victory, Stockton, 8, 9; Yosemite, San Jose, 10, 11; Orph., Los Angeles, 7-13.
LONESOME Losers: Keith's, Toledo; Keith's, Columbus, 8-13; Keith's, Cincy, 15-20.
LORETTA Twins: Shea's, Toronto; Grand, Pittsburgh, 15-20.
LORRAINE and Burke: Keith's, Boston, 8-13.
LORRAINE, Lillian: Colonial, N.Y.C.; Maryland, Balto., 8-13.
LOUGHLIN'S Dogs: Orph., Frisco; Orph., Sacramento, 8, 9; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
LOYAL'S Animals: Orph., Oakland.
LOYALS, Sylvia, Co.: Columbia, Grand Rapids; Palace, Fort Wayne, 8-13.
LUCAS, Lucity and Jimmy: Orph., Sioux City; Orph., Winnipeg, 7-13.
LUCILLE, Mlle., and Cockie: Royal, N.Y.C.; Keith's, Wash., 8-13; Bushwick, B'klyn, 15-20.
LYONS and Yosco: Temple, Detroit; Temple, Rochester, 8-13; Shea's, Buffalo, 15-20.
LYTTON, Le Roy, Co.: Prospect, B'klyn.
MA BELLE and Ballet: Orph., Frisco; Orph., Oakland, 7-13.
MACK and Orth: Prospect, B'klyn; Maryland, Balto., 8-13; Keith's, Phila., 15-20.
MACK and Vincent: Prospect, B'klyn.
MACK and Williams: Orph., Jacksonville, 8-13.
MADDEN and Fitzpatrick: Shea's, Toronto; Colonial, Norfolk, 15-17; Lyric, Richmond, 18-20.
MANCHURIANS, The: Maj., Milwaukee.
MANG and Snyder: Keith's, Columbus, 8-13; Columbia, Grand Rapids, 15-20.
MANN, Sam, Co.: Hipp., Cleveland; Keith's, Cincy, 8-13; Keith's, Louisville, 15-20.
MARCONI Brothers: Keith's, Prov.
MARIE, Dainty: Orph., New Orleans.
MARKLEY, Frank: Grand, Syracuse.
MARSHALL, Edward: Keith's, Phila., 8-13.
MARVINS, Flying: Orph., B'klyn.
MAX Brothers Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13; Shea's, Buffalo, 15-20.
MASON and Keeler: Orph., Sioux City; Orph., Minneapolis, 7-13.
MATTHEWS and Sharpe Co.: Keith's, Wash.; Keith's, Boston, 8-13; Alhambra, N.Y.C., 15-20.
MAXINE Brothers and Bobby: Keith's, Prov.; Poli's, Hartford, 8-13; Palace, Springfield, 15-20.
MAYO and Tully: Palace, Fort Wayne, 15-20.
McCLOUD and Carr: Bijou, Tampa.
McCONNELL and Simpson: Orph., St. Paul; Orph., Sioux City, 7-13.
McCORMICK and Irving: Keith's, Indianapolis, 8-13; Keith's, Cincy, 15-20.
McDERMOTT, Billy: Royal, N.Y.C.; Keith's, Phila., 8-13; Alhambra, N.Y.C., 15-20.
McDEVITT, Kelly and Lucy: Keith's, Boston, 8-13; Keith's, Prov., 15-20.
McFARLAND, George: Prospect, B'klyn; Keith's, Prov., 8-13; Orph., Montreal, 15-20.
McFAYDEN Alexander: Orph., Oakland; Orph., Sacramento, 8, 9; Victory, Stockton, 10, 11; Yosemite, San Jose, 12, 13.
McGINN, Francis: Keith's, Wash.; Maryland, Balto., 8-13.
McGREEVEY, Mr. and Mrs. Jack: Grand, Rochester; Keith's, Boston, 15-20.
McKAY and Ardine: Orph., Salt Lake City; Orph., Denver, 7-13.
McMAHON and Chappelle: Orph., Harrisburg; Colonial, Erie, 8-13; Orph., Montreal, Can., 15-20.
McMAHON-Diamond Co.: Temple, Detroit, 8-13; Temple, Detroit, 15-20.
McRAE and Clegg: Orph., Salt Lake City; Orph., Denver, 7-13.
McWATERS and Tyson: Keith's, Prov., 8-13.
MELVILLE and Higgins: Orph., Frisco, 7-13.
MERCEDES: Orph., Des Moines; Orph., Sioux City, 7-13.
MERKETT, Bert: Palace, Fort Wayne.
MERLE'S Cockatoos: Orph., Montreal, 15-20.
MEYAKO'S Trio: Orph., Jacksonville; Orph., Birmingham, 8-13; Keith's, Wash., 15-20.
MIJARES: Victory, Stockton, 3, 4; Yosemite, San Jose, 5, 6; Orph., Oakland, 7-13.
MILES, Homer, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 8-13.
MILITARY Dancers, Six: Keith's, Boston, 15-20.
MILLER and Lyles: Maryland, Balto.; Shea's, Buffalo, 8-13; Shea's, Toronto, 15-20.
MILLMAN, Bird: Keith's, Cincy.
MILTON and De Long Sisters: Prospect, B'klyn.
MONKEY Circus: Orph., St. Paul.
MONTGOMERY, Marshall: Prospect, B'klyn.
MOORE and Hager: Orph., Duluth; Maj., Chgo., 7-13.
MOORE and Jenkins: Orph., Seattle; Orph., Portland, 7-13.
MOORE and Young: Temple, Detroit; Temple, Rochester, 8-13; Keith's, Wash., 15-20.
MOORE, E. J.: Poli's, Bridgeport.
MORAN and Wiser: Alhambra, N.Y.C.; Poli's, Scranton, 8-13; Orph., Montreal, 15-20.
MORRIS and Parks: Columbia, Grand Rapids.
MORRIS, William, Co.: Prospect, B'klyn.
MORRISSEY and Hackett: Royal, N.Y.C., 8-13.
MORTON, Sam and Kitty: Orph., Frisco, 7-13.
MORTON, Clara: Palace, N.Y.C.
MORTON, Ed.: Prospect, B'klyn, 8-13; Shea's, Buffalo, 15-20.
MULLANE, Frank: Keith's, Toledo; Maj., Chgo., 7-13.
MULLEN and Coogan: Columbia, Grand Rapids; Keith's, Boston, 15-20.
MULLER and Stanley: Colonial, N.Y.C.; Royal, N.Y.C., 8-13.
MURRAY, Elizabeth: Columbia, St. Louis; Orph., Memphis, 7-13.
MURRAY, Marion, Co.; Grand, Syracuse; Keith's, Toledo, 8-13; Keith's, Columbus, 15-20.
NAP, Little: Orph., Lincoln; Orph., Kansas City, 7-13.
NASH, Julia, Co.: Maryland, Balto.; Poli's, Hartford, 8-13.
NAZARRA, Nat, Co.: Colonial, N.Y.C., 8-13.
NAZIMOVA, Mme., Co.; Orph., B'klyn; Colonial, N.Y.C., 8-13; Keith's, Phila., 15-20.
NELSON and Nelson: Maj., Milwaukee.
NERRIT, Evelyn, Co.: Keith's, Boston, 15-20.
NEWHOUSE-Snyder Co.: Orph., Los Angeles.
NEWHOFF and Phelps: Bushwick, B'klyn.
NICHOLS Nellie: Shea's, Toronto; Columbia, Grand Rapids, 8-13; Keith's, Toledo, 15-20.
NONETTE: Victoria, N.Y.C.; Alhambra, N.Y.C., 15-20.
NORDSTROM, Francis: Grand, Pittsburgh; Keith's, Indianapolis, 8-13.
NORDSTROM, Marie: Alhambra, N.Y.C.; Grand, Syracuse, 8-13.
NORTH, Frank: Orph., Memphis.
NOSSER, Five Musical: Tacoma, Wash.; Orph., Portland, Ore., 8-14.
NUGENT, J. C. Co.: Keith's, Cincy.
OAKLAND, Will, Co.: Orph., Memphis.
O'BRIEN Havel and Co.: Grand, Rochester.
OKABE Japs: Orph., Birmingham.
OLYMPIC Trio: Hudson, Union Hill, N. J., 15-20.
PADDEN, Sarah, Co.: Empress, St. Louis, 1-3; Quincy, Ill., 4-7; Palace, Rockford, 8-10; Orph., Madison, 11-14.
PANTZER Trio: Palace, Chgo.
PARILLO and Frabito: Orph., Seattle, 7-13.
PATRICOLA, Six: Alhambra, N.Y.C.; Orph., B'klyn, 15-20.
PATTERMAN, Bardella: Orph., Seattle; Orph., Portland, 7-13.
PATTERSON, Rounding: Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
"PEKIN Mysteries": Dominion, Ottawa; Keith's, Phila., 8-13.
PERRA, Lupin: Grand, Pittsburgh; Bushwick, B'klyn, 8-13.
PHILBRICK, William, Co.: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6.
PIATOV and Glaser: Maj., Chgo.
PIPIFAX and Panlo: Keith's, Louisville; Columbia, Grand Rapids, 8-13; Palace, Fort Wayne, 15-20.
POLLOCK, Milton, Co.: Poli's, Scranton.
PRELLE'S Dogs: Orph., Portland.
PRIMROSE Four: Forsythe, Atlanta; Keith's, Louisville, 15-20.
PRINCE, Arthur: Grand, Syracuse.
PRUETT, Bill: Keith's, Wash., 8-13.
PUCK, Harry and Eva: Alhambra, N.Y.C., 8-13; Orph., B'klyn, 15-20.
RAJAH, Princess: Maj., Chgo.

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RAYMOND and Heidler: Forsythe, Atlanta; Orph., Birmingham, 8-13; Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
REBLA: Orph., Kansas City, 7-13.
RED Cross Mary: Victoria, Charleston, 8-10; Bijou, Savannah, 11-13; Forsythe, Atlanta, 15-20.
REDFORD and Winchester: Keith's, Wash.; Colonial, N.Y.C., 8-13.
RELLOW: Victoria, N.Y.C.
REYNOLDS, Marie, and Nellie Donegan: Bushwick, B'klyn.
RICE and Cohen: Colonial, N.Y.C.
RIDLEY and Fleming: Orph., St. Paul, 7-13.
RIGGS and Witchie; Orph., B'klyn; Alhambra, N.Y.C., 8-13.
RIGOLETTO Brothers: Orph., Oakland; Orph., Sacramento, 8-9; Victory, Stockton, 10-11; Yosemite, San Jose, 12-13.
RING, Blanche: Orph., Seattle; Orph., Portland, 7-13.
RIVERS, Shrill and Harrison: Orph., Duluth; Orph., St. Paul, 7-13.
ROACH and McCurdy: Shea's, Buffalo; Shea's, Toronto, 8-13.
ROBERTA and Verera: Hudson, Union Hill, N.J., 8-13.
"ROBIN": Colonial, N.Y.C.; Orph., Harrisburg, 8-13; Grand, Pittsburgh, 15-20.
ROCHESTER, Claire: Royal, N.Y.C.; Orph., B'klyn, 8-13; Bushwick, N.Y.C., 15-20.
ROCHE'S Monks: Grand, Pittsburgh, 8-13; Keith's, Cincinnati, 15-20.
ROGERS, Will: Hipp., Cleveland; Keith's, Columbus, 8-13; Keith's, Indianapolis, 15-20.
ROMANOFF Four: Maj., Chgo.; Maj., Milwaukee, 7-13.
ROMANS, Seven: Palace, Fort Wayne; Keith's, Columbus, 15-20.
ROONEY and Bent: Colonial, N.Y.C., 15-20.
ROSE and Ellis: Orph., Montreal.
ROSENER, George M.: Orph., Minneapolis.
ROUGET, Albert and Partner: Keith's, Cincinnati.
ROVER, Al., and Sister: Orph., Sioux City; Orph., Minneapolis, 7-13.
ROYAL Dragons, Eight: Orph., Allentown, 8-10; Orph., Easton, 11-13; Orph., Altoona, 15-17; Orph., Johnstown, 18-20.
ROYE, Ruth: Grand, Syracuse; Keith's, Toledo, 8-13; Columbia, Grand Rapids, 15-20.
RYAN and Lee: Royal, N.Y.C.; Grand, Syracuse, 8-13.
SAFETY First: Poli's, Scranton, 8-13; Orph., Harrisburg, 15-20.
SALES, Chick: Keith's, Cincinnati; Keith's, Indianapolis, 8-13; Keith's, Louisville, 15-20.
SALON Singers: Bushwick, B'klyn.
SAM Loss Tack Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 8-13; Prospect, B'klyn, 15-20.
SAMUELS, Ray: Orph., Frisco, 28-March 13.
SANTLY and Norton: Orph., Salt Lake City, 7-13.
SANTLEY, Joseph, Co.: Columbia, St. Louis.
SARI Sisters: Lyric, Richmond, 1-3; Colonial, Norfolk, 4-6.
SAUNDERS, Chalk: Hudson, Union Hill, N.J.
SAWYER Joan, Co.: Keith's, Phila.; Temple, Rochester, 8-13.
SAXO Sextette: Hudson, Union Hill, N.J., 8-13.
SCENES from Grand Opera: Temple, Detroit, 15-20.
SCHAFFER, Sylvester: Orph., Kansas City; Orph., Denver, 7-13.
SCHOLDER, Helen: Orph., St. Paul; Orph., Minneapolis, 7-13.
"SCHOOL Playground": Colonial, Erie, Pa.; Hipp., Cleveland, 8-13; Grand, Pittsburgh, 15-20.
SCHOOLER and Dickinson: Keith's, Phila.; Maryland, Balto., 15-20.
SCHROCK and Percival: Shea's, Toronto, 8-13.
SCHWARE Brothers: Orph., Salt Lake City; Orph., Denver, 7-13.
SEBASTIAN and Beatley: Orph., Duluth.
SEEBACKS, The: Hipp., Cleveland, 8-13.
SEMON, Charles F.: Orph., Salt Lake City; Orph., Denver, 7-13.
SEN, Mel, Lady: Grand, Rochester; Bushwick, B'klyn, 15-20.
SHARROCKS, The: Orph., Seattle, 7-13.
SHONE, Hermine, Co.; Forsythe, Atlanta; Orph., B'klyn, 8-13; Keith's, Prov., 15-20.
SLIVERS: Bijou, Savannah, 8-9; Forsythe, Atlanta, 8-13; Orph., Jacksonville, 15-20.
SMITH, Cook and Brandon: Palace, Fort Wayne.
SMITH, Irene and Bobby: Shea's, Toronto; Colonial, Erie, 8-13.
SOCIETY Buds: Keith's, Indianapolis; Temple, Detroit, 8-13; Temple, Rochester, 15-20.
SOLTI Duo: Orph., Denver.
SONG Revue: Shea's, Buffalo; Shea's, Toronto, 8-13.
SORCHO, Captain: Colonial, Norfolk, 8-10.
SORMAN, Fred: Keith's, Columbus; Hipp., Cleveland, 8-13; Grand, Syracuse, 15-20.
SPINETTE, Quintette: Orph., Omaha; Maj., Chgo., 7-13.
SPOONER, Edna May Co.: N.Y.C., 1-13.
"STEP Lively": Prospect, B'klyn.
STEVENS, Edwin, Co.: Orph., Oakland; Orph., Sacramento, 8-9; Victory, Stockton, 10-11; Yosemite, San Jose, 12-13.
STEWART and Donahue: Keith's, Boston.
STONE and Hughes: Orph., Memphis.
SURRAT, Valeska: Keith's, Wash.; Victoria, N.Y.C., 15-20.
SUTTON, Melntyre and Sutton: Victoria, Charleston, 4-6; Maj., Birmingham, 8-13.
SWOR and Mack: Orph., Memphis.
TALIAFERRO, Edith, Co.: Palace, N.Y.C.
TANGUAY, Eva: Keith's, Toledo, 15-20.
TASKER, Ann, Co.: Orph., St. Louis; Orph., Memphis, 7-13.
TAYLOR, Eva, Co.; Orph., Birmingham; Forsythe, Atlanta, 8-13.
"TELEPHONE Tangle": Royal, N.Y.C., 8-13; Alhambra, N.Y.C., 15-20.
TEMPEST, Florence, Co.: Keith's, Wash.; Maryland, Balto., 8-13; Keith's, Columbus, 15-20.
THOMPSON, Jas., Co.: Orph., Lincoln; Orph., Kansas City, 7-13.
THORNTON, James: Hipp., Cleveland, 8-13; Keith's, Columbus, 15-20.
TIGHE, Harry, and Babette: Syracuse.
TONEY and Norman: Keith's, Prov., 8-13.
TO Save One Girl: Royal, N.Y.C.
TOYE, Dorothy: Orph., Kansas City; Orph., Des Moines, 7-13.
TOYO Troupe: Keith's, Cincinnati; Hipp., Cleveland, 15-20.
TRAVILLA Brothers and Seals: Palace, Chgo., 7-13.
TREVITTS Military Dogs: Columbia, St. Louis; Orph., Memphis, 7-13.
TRIX Helen: Temple, Detroit; Temple, Rochester, 8-13.
TROVATO: Orph., Memphis.
TUSCANO Brothers: Keith's, Boston, 8-13.
TYLER Claude and Fannie: Forsythe, Atlanta, 15-20.
VADIE, Mlle. Marzon, Co.: Orph., Los Angeles, 28-March 13.
VALENTINE and Bell: Royal, N.Y.C., 8-13.
VAN and Schenck: Orph., Montreal, Can.; Dominion, Ottawa, 8-13; Victoria, N.Y.C., 15-20.
VAN BERGEN, Martin: Bijou, Savannah, 1-3; Victoria, Charleston, 4-6; Orph., Jacksonville, 8-13; Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.
VAN, Billy B., Co.; Orph., Kansas City; Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13; Victoria, Charleston, 15-17; Bijou, Savannah, 18-20.
VANDINOFF and Louie: Temple, Detroit; Temple, Rochester, 8-13.
VAN HOVEN: Royal, N.Y.C., 8-13; Keith's, Wash., 15-20.
VAN WERTLOVER, F.: Orph., Winnipeg, 7-13.
VERNON, Hope: Keith's, Columbus; Hipp., Cleveland, 8-13; London, 15-20.
VERNON: Keith's, Prov., 8-13.
VETERANS, The: Bushwick, B'klyn, 15-20.
VIOLINSKY: Orph., Lincoln; Orph., Omaha, 14-20.
VOLUNTEERS, The: Poli's, Scranton; Grand, Pittsburgh, 8-13.
WADE, John P., Co.; Colonial, Erie, 8-13; Columbia, Grand Rapids, 15-20.
WAKEFIELD, W. H.: Maryland, Balto.; Victoria, N.Y.C., 8-13; Hipp., Cleveland, 15-20.
WALKER, Charlotte, Co.: Maj., Chgo., 7-13.
WALL: Orph., Lincoln, 7-13.
"WALL Between, The": Orph., Oakland, 28-March 13.
WALLENSTEIN and Freebey: Orph., Denver.
WALSH, Blanche, Co.: Orph., Denver; Orph., Memphis, 7-13.
WALSKA, Mme., and Co.: Victoria, N.Y.C.
WARD and Cullen: Palace, Fort Wayne.
WARD, Will, and Girls: Orph., Jacksonville, 8-13; Bijou, Savannah, 15-17; Victoria, Charleston, 18-20.
WARE, Helen: Maj., Chgo.; Colonial, N.Y.C., 8-13; Orph., B'klyn, 15-20.
WARNER, Genevieve, Co.: Orph., Des Moines; Orph., Kansas City, 7-13.
WATER Lillies, Six: Prospect, B'klyn; Royal, N.Y.C., 8-13; Bushwick, B'klyn, 15-20.
WATKINS, Harry: Orph., Oakland, 7-13.
WEBB and Burns: Shea's, Buffalo; Shea's, Toronto, 8-13.
WEBER, Charles: Orph., 'Frisco; Orph., Oakland, 7-13.
WELCH, Rose: Hudson, Union Hill, N.J., 8-13.
WESTON and Claire: Orph., Montreal, Can., 15-20.
WESTON and Leon: Shea's, Buffalo; Shea's, Toronto, 8-13.
WESTON, Willie: Orph., Birmingham; Forsythe, Atlanta, 8-13.
WHEELER, Bert, Co.: Colonial, N.Y.C., 15-20.
WHIPPLE, Huston, Co.: Keith's, Indianapolis; Columbia, Grand Rapids, 8-13; Palace, Fort Wayne, 15-20.
WHITE, Carolina: Maj., Milwaukee, 7-13.
WHITFIELD and Ireland: Palace, Fort Wayne, 8-13; Columbia, Grand Rapids, 15-20.
WHITING and Burt: Orph., 'Frisco; Orph., Oakland, 8-13.
WILDE, Mr. and Mrs. G.: Orph., Des Moines; Orph., Kansas City, 7-13.
WILLIAMS and Held: Colonial, Norfolk, 8-10; Lyric, Richmond, 11-13.
WILLIAMS and Wolfus: Maj., Chgo.
WILLIE Brothers: Keith's, Boston; Keith's, Prov., 8-13.
WILLS and Hasson: Maryland, Balto.
WILLS, Nat M.: Keith's, Cincinnati; Keith's, Louisville, 8-13.
WILSON, Jack and Ratie: Shea's, Toronto; Palace, Chgo., 7-13.
"WOMAN Proposes": Orph., Los Angeles.
WOOD, Britt: Maryland, Balto., 15-20.
WOODMAN and Livingston: Keith's, Columbus; Grand, Syracuse, 8-13.
WRIGHT, Cecelia: Lyric, Richmond, 8-10; Colonial, Norfolk, 11-13.
WYNN, Bessie: Hudson, Union Hill, N.J.; Keith's, Boston, 8-13.
YOKOHAMA Japs: Poli's, New Haven, 1-3; Palace, Springfield, 4-6.
YORSKA, Mme.: Maj., Milwaukee.
YOSCARYS, Five: Keith's, Indianapolis, 8-13.
ZARRELL, Leo, Trio: Orph., Lincoln.
ZENDA Troupe: Lyric, Tampa; Forsythe, Atlanta, 15-20.

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ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

PRODUCER OR MANUFACTURER?

SAMUEL GOLDFISH makes many interesting statements in the interview given on his return from a cross-continent trip. He is undoubtedly correct in his estimate of the feature's increasing importance, and he also deserves commendation for his stand in opposition to the stock-selling film concerns.

But there is one point at which we feel we must differ with Mr. GOLDFISH. "It is evident," he says, "that the time has come when the moving picture 'manufacturer,' who turns out so many reels per week of so many brands, must disappear from the map, and only the few genuine moving picture 'producers' will be left." The same tendency to underestimate the importance of the ordinary "here to-day, gone to-morrow," picture was evident in the recent *Saturday Evening Post* article accredited to WILLIAM A. BRADY. The latter, to prove his contention, stated erroneously that the Vitagraph and Lubin companies have abandoned the production of short pictures and were turning all their energies to features.

All credit to the long picture where credit is deserved, and due censure to the single reel picture, the product of the men "turning out so many reels under so many brands," for its many sins, but in our humble opinion, the film men who are preparing the obsequies for the single reel picture are as far wrong as the men who greeted the birth of the long picture with mocking laughter. There is a tinge of error in the belief that the "manufacturer" turning out a scheduled number of reels every week cannot be a "producer." He can, and if early Biograph releases could always be counted on to prove this point, then why is it not within the range of possibilities for present day manufacturers with all the admitted progress in the field? If the majority of short pictures are of mediocre quality, with all the appearance of a machine-made product, it does not follow that art is impossible in that field. With much more care and time given to the production of long features, the proportion of ordinary and poor productions is still great.

The "manufacturer" of so many reels a week *can* "produce" good pictures, and the firm that does will find as great a vogue as the company turning out multiple reel pictures. The conditions in the short picture field will improve just as soon as the manufacturers realize that the demands for story, acting and staging differ in no whit from the requirements of the long picture. "Feature" will not then mean a long picture; it will mean a *good* picture, whether one reel or six.

It will be interesting to note the result of the movement on the part of some producers to stage one- and two-reel pictures with prominent stage stars in the leading roles. The well-known star is usually an assurance that more careful attention will be paid to the story, and possibly to other details, so that these pictures will afford ground for comparison in popularity with the longer productions. It would seem that the producers working along these lines have the right idea.

Seldom have the writings of any one man on motion pictures caused the ruction that has been brought about by William A. Brady's recent venture into literary fields. Some good will come of the affair if it will induce magazine editors to be more careful in selecting authors to turn their pens to discussion of moving pictures. The "hot-house experts" have been discoursing long enough.

If the motion picture manufacturers do not want Federal censorship they need not have it. A vigorous fight by a united industry will easily kill the Smith-Hughes bill when it comes up before Congress in a few weeks. We suspect that a few of the magnates have become so disgusted with the numerous State boards and, perhaps, our own little board, that they are not able to work up sufficient spirit for a strenuous onslaught on the Federal body.

We believe there must be a picture company hidden away somewhere that we do not know of. Every time a newspaper carries a story of an arrest, abduction, or accident one of the participants, whose name is as strange to us as Sanskrit, is labelled "a moving picture actor."

And their press agents will tell you that when a real screen actor does something to get into the newspapers the editors always forget his vocation.

LEAH BIRD, CHARLES KENT, AND LEO DELANEY.
In "The Radium Thieves," Current Vitagraph Theater Feature.

IMPRESSIONS EN ROUTE

"THROUGHOUT my trip to Los Angeles I was deeply impressed by the rapidity with which the motion picture business is becoming more and more similar to the conditions of the legitimate theatrical management." SAMUEL GOLDFISH, treasurer of the LASKY PHOTOPLAY COMPANY, is telling the impressions gained on his recent visit to the Hollywood Studios of the company. "It is evident," he continues, "that the time has come, or is fast coming, when the moving picture 'manufacturer,' who turns out so many reels per week of so many brands, must disappear from the map, and only the few genuine moving picture 'producers' will be left. To 'manufacture' is one thing; to 'produce' in the true sense of actually creating something worth while, which survives not because of any system but because the public absolutely wants it, is entirely a different matter. This is, of course, the 'show business' all over again, with the main issues at stake not money so much as organization and ART.

"Much of the needless loss of money in the moving picture industry has been caused by the various supposedly infallible systems for disposing of the studio's output. When the feature business first came into existence the would-be manufacturer, wishing to interest capital, assured the men with money to invest that the product could readily be disposed of at high prices on the State rights' system. That theory has now died a natural death. More recently the programme idea has replaced the State rights' idea, and hundreds of unsuspecting investors have been induced to furnish capital for the making of mediocre subjects on the assurance that wonderful returns could positively be obtained through this or that programme. Though the programme plan is comparatively young, many of the investors who put up their money through their belief in that theory have learned the sad lesson that the mere making of photographic images on one side of a celluloid film is not necessarily to coin thousands of good, real dollars. The only programme which can succeed is one which supplies the very best productions. It is the producer who makes the success of the programme, because his offerings bring money to the box offices of the theaters, and not the programme which sustains the producer.

"An article recently published in the *Saturday Evening Post*, the authorship of which is ascribed to a well-known legitimate theatrical manager, is just the sort of article which has done much to mislead the public and bring into this business people who should never have involved themselves at all. This article dwelt upon the fabulous salaries supposed to be paid to moving picture artists and directors and tells how a legitimate producer has received $150,000 from the picture versions of his plays. One might almost suspect such an article of being written with the intention of encouraging the misguided public to invest even more deeply. It is the shame of this business that the stock market is loaded down with hundreds of thousands of shares in various inflated alleged motion picture concerns, at least a portion of which are absolutely unworthy of any serious consideration.

"There are only two essentials in a moving picture—the popular value and the artistic merit. The programme system itself has proved that if a picture is truly great it will not be long unknown to a public which craves fine photodramas; if it is not good, there is no power on earth which can make it anything else than what it is. Therefore, as I have already said, the day of the real producer is dawning, for only he can face the competition of an art that is developing by leaps and bounds; only he can establish a programme and triumph by genuine superiority while the mere mechanics of the business fall by the wayside."

LETTERS AND QUESTIONS

Editor DRAMATIC MIRROR:

SIR.—If permissible I would like to express my appreciation and that of my colleagues and friends, for the kindness shown us while in Los Angeles by Mr. Tom Persons, manager of the Selig Polyscope Company there.

Through his kindness I was enabled to take most of the bill playing with me, at Pantages, at Los Angeles, week of Jan. 17, 1915, on a very enjoyable trip through their establishment known as "The Farm."

As I knew several of the company, and as a number of our people had never been a moving picture taken, it was a very enjoyable experience, and they would all like to express their thanks publicly.

Thanking you in advance, I am,

Respectfully yours,
IDA S. WILLARD,
With "In and Out."

M. V. LEONARD, PITTSBURGH.—Asta Nielsen played the leading role in Pathe's production, "The Toreador's Oath." This feature was made in Germany.

FELIX MALITZ,
Directing the Destinies of Pathe's American Branch.

PATHE'S GUIDING SPIRIT

Felix Malitz, the Little-Known Film Man, Who Is Holding the Reins at Pathe Exchange, Inc.

Few film men who hold positions comparing with his in importance are as little known to those outside his own organization as Felix Malitz, vice-president and managing director of Pathe Freres and Pathe Exchange, Inc. Seeking some information for you, we called on Mr. Malitz at Pathe's elaborate new offices, at 25 West Forty-fifth Street, New York, and asked him to make a brief biographical statement. But Mr. Malitz, though genial and entirely willing to discuss general film problems with you, is modestly disinclined to talk about himself. From his associates we learned the following information:

Mr. Malitz was born in Brandenburg, Germany, Jan. 10, 1876, and received his education in the famous "Gymnasium Zum Grauen Kloster," where Bismarck was a student. He early became identified with French business life and for twelve years was the managing director of a very large French company. His chosen field was the organization and direction of a large force of salesmen and other employes, and he is recognized as an expert in that field.

The value of Mr. Malitz's services to the houses he was identified with is proven by the fact that repeatedly after he left them and at long intervals apart efforts were made to bring him back, surely the sincerest form of praise.

Under his direction the Pathe American business has been put upon a scientific basis of commercial efficiency, and his ideas have already borne fruit in a largely increased business.

WATERS' NEW JOB

Will Head New Exchange Concern Organized by Klaw and Erlanger

Percy Waters, now general manager of the General Film Company, is to be the executive head of a new exchange circuit being organized by Klaw and Erlanger to handle feature films. For the present Mr. Waters will continue his connection with the General Film Company, though he told a representative of THE MIRROR yesterday, "eventually the new organization will require all of my attention."

Though little has been learned concerning the new Klaw and Erlanger organization, it is stated authoritatively that it has no connection with the Equitable programme, which it was at first thought was organized to represent Klaw and Erlanger's picture interests. The company of which Mr. Waters will be the head has been organized to handle extra large feature productions which will be booked in the largest Klaw and Erlanger theaters throughout the country before going to smaller theaters.

Rumor has it that David W. Griffith's production, "The Birth of a Nation," will be booked to the large Klaw and Erlanger theaters after its run at the Liberty Theater, New York, is on. It could not be learned yesterday whether this meant that the Griffith production would be handled by the organization headed by Mr. Waters.

NEW PROVIDENCE COMPANY

A new film company, as yet unnamed, has been organized in Providence, R. I., and gives every promise of future activity. A studio is being equipped opposite Roger William Park. E. F. Bostwick is general manager of the company, which it is understood is backed by prominent Providence capitalists. Bostwick was formerly heard of in film circles in connection with the Eleanor Gates Company, which has apparently ceased operations.

WITH THE FILM MEN

Thank you, Omer Doud, thank you.

Alexander E. Beyfus, general manager of the California Motion Picture Corporation, is in town.

Sol Lesser has returned to the Coast after a week spent in New York.

A. J. Jones, of Jones, Linnick and Schaefer, has been at the Astor for the past week.

Carl H. Pierce and Harry Reichenbach, of the Bosworth forces, are touring the country using their powers of persuasion on the various censor boards in behalf of "Hypocrites."

The scenic work for the forthcoming All-Celtic series, "Peaceful Rafferty," is being done by the Physioc Studios, under the personal direction of Charles J. O'Hara, president of the company.

Andrew J. Cobe, president of the Alliance Films Corporation, will shortly leave for an extended trip, finishing at Los Angeles. The object of the trip is to get into closer touch with the exhibitor and to study conditions.

Companies Bankrupt

Walter Hoff Seely's Ataco Company, which was mixed in the Alco tangle, is bankrupt with liabilities estimated at $21,000 and assets of $5,000. It is alleged the corporation is solvent and that certain creditors were preferred.

The Unique Feature Company is also in the receiver's hands with liabilities of $5,000 and assets considerably smaller.

Serial for Streyckmans

Hector Streyckmans never does anything by halves. He generally draws at least two salaries and sometimes has two jobs at once, and now, to keep up the record, he has become the father of twins—the first film magnate, as far as I know, to attain that distinction. The first reel, Hector, Jr., weighed six pounds. Papa had just become acquainted when the doctor announced that there was another reel, Howard Thomas, who weighed half a pound more. Mother and babies are doing well and THE MIRROR and myself extend congratulations to the happy family.

One Congressional jackass is proposing a federal censorship of films. Some of these days we expect to behold some idiot proposing the federal regulation of the quantity of salt a citizen may put on his "tater," as they would say in Arkansas."—*Houston Post.*

And our congressional friend is ably aided and abetted by a meddling parson from Brooklyn who has never loomed up large enough to menace the pictures but has, like a mosquito, been a constant irritation.

F. J. B.

STARS FOR KALEM

Licensed Company to Present Famous Stage Stars in Coming Features

Broadway favorites are to be featured in forthcoming three-act Kalem dramas, released in the regular General Film programme. It is only a few weeks ago that Kalem made known its intention to release three-act feature productions as part of its regular programme. Following the announcement it was learned that Miss Dorothy Bernard, late star of "The Salamander," had been engaged to play the leading role in "The Second Commandment." Miss Bernard is now at the Kalem Jacksonville, Fla., studios. It might be mentioned that "The Second Commandment" is one of a series of dramas, each of which will show the modern application of one of the Ten Commandments.

The latest Broadway favorite to be engaged by Kalem is Miss Katherine La Salle. Miss La Salle is now on her way to Jacksonville, where everything is in readiness for her appearance in Kalem's production of the drama, "An Innocent Sinner." This play has been produced in almost every city in the country and is a big favorite.

A Chicagoan, Miss La Salle first appeared at the Ziegfeld Theater, of that city, playing with John Westley. Her next role was that of the ingenue in "Madame X." Then came the part of Leanore in "Mother." This was followed by important roles in "The Only Son," "320 Per Cent.," and "Shorty McCabe." In the latter production Miss La Salle played opposite Victor Moore. Later she appeared in "The Master Mind."

That a greater surprise in the identities of other Broadway favorites who are to appear in its feature productions is in store for exhibitors, is another promise made by Kalem. But while the trade at large is speculating as to who the players mentioned in this "surprise announcement" may be, the particular feature which the exhibitor deems of paramount importance is that the productions in which these players appear will be part of his regular service and that he can secure them without extra cost.

HAZEL DAWN AGA'N

Star Begins Return Engagement With Famous Players Film Company

Hazel Dawn, who has just returned to New York from her starring tour in "The Debutante," will return immediately to the management of the Famous Players Film Company, who control her exclusive film services, to appear in a film version of "Niobe," by Harry and Edward A. Paulton, the comedy of a Greek statue that comes to life and has a great deal of amusement at the expense of contemporary mortals.

Maude Odell, the popular actress, who appeared in "The Debutante," will also be in the star's support in the film subject.

Hazel Dawn made her debut in motion pictures, it will be pleasantly recalled, in "One of Our Girls," a former Famous production. As the animated statue that raises havoc with the theretofore unblemished respectability of the insurance company president, Miss Dawn will have numerous opportunities for the display of her captivating powers.

SAWYER LEAVES HIS COMPANY?

Rumors heard too late to secure verification assert that A. H. Sawyer has severed his connection with Sawyer, Inc. Before the organization of his present company Mr. Sawyer was president of the Kinemacolor Company of America.

A. B. Siegel, the mid-West feature film man, is coming East and will locate either in Philadelphia or New York.

CHANGES AT BOSWORTH'S

Oscar Apfel to Produce—Hobart Bosworth May Withdraw from Activity

Late news advices from the Pacific Coast indicate unusual activity at the Bosworth studio in Los Angeles. The studio space has been doubled within the past few weeks, and Oscar Apfel, formerly of the Lasky Company, is added to the Bosworth producing staff, taking hold tomorrow.

Owing to the strain under which he has been working in handling the entire producing energies of the organization bearing his name, it is said that Hobart Bosworth is considering a long vacation, including a sea voyage for the sake of his health. Should this be finally decided upon it is possible that Mr. Bosworth would relinquish his financial interests in the Bosworth Company. It is stated that this would in no way affect the business policy of the organization nor its name.

Coincident with the broadening of its producing operations, it is learned that Bosworth will, during the coming year, bend its energies to the production of more "society" dramas and comedies, with fewer Westerns.

FILMS IN HIPPODROME

Spring and Summer Season of Pictures Planned at Big House

With the closing of the winter circus in a few weeks the Hippodrome will be made ready for a Spring and Summer season of motion pictures, running until the Fall when the usual spectacle will be given.

A statement explaining the plans of the Shuberts says: "The new policy will be the presentation of a series of spectacular feature films, done in a Hippodromic manner. Every resource of the big playhouse will be utilized to its fullest capacity. A special symphony orchestra of 100 players will be engaged. A singing chorus of 300 voices will aid in the interpretation of the music and the pipe organ which is already installed will be used freely.

"The prices will range from 15 cents to 50 cents in the evening; at the matinees the highest price will be 25 cents."

WITH THE EXHIBITORS

New York exhibitors held a mass meeting in the Candler Theater on Thursday of last week which resulted in the naming of a temporary slate for officers of the local branch of the Motion Picture Exhibitors' League, and the amalgamation of the League and Association. The new organization plans a vigorous campaign against adverse legislation, and Percy Waters, general manager of the General Film Company, has consented to act as treasurer of a committee to handle the campaign.

Dr. H. S. Clemmer, of Spokane, has sold the Clem Theater, of the same city, to L. Forbes, of Seattle. The name of the theater will be changed. Dr. Clemmer also retains the Paramount service for his new Clemmer Theater.

Harold Edel is in charge of the new Victoria Theater, Buffalo, a high-class photoplay house, presenting Famous Players', Lasky, and Bosworth pictures at a ten-cent admission. Deshler Welch is house manager. The Mitchell-Marx Realty Company, owners of New York's Strand, are also the proprietors of the Buffalo Victoria.

The Selig Polyscope Company issue on the first of every month a magazine entitled The Selig Monthly Herald. It contains stories of the Selig pictures to be released during the month with illustrations. The March number is bound in a cover presenting a portrait of Miss Kathlyn Williams in five colors. It is reproduced from an original painting. Every month portraits of leading Selig players will be shown. Exhibitors have been requested to preserve the Release Herald covers for framing purposes. A collection of a dozen or more portraits in colors can be collected in this manner.

Work has been commenced on a new moving picture theater in Dallas, Tex., to be called the Garrick. It will have a seating capacity of 600.

Local interests in Roanoke, Va., have leased the Jefferson Theater, formerly devoted to vaudeville, and converted it into an up-to-date moving picture house. It has a seating capacity of 1,100. Allen Jenkins, formerly of the Academy of Music of Roanoke, will be the manager.

A number of motion picture theater owners of Ohio, Kentucky, and West Virginia, have organized the Big Time Feature Exhibitors' Association for purposes of cooperation and protection. The temporary officers are Joseph F. Hennegan, of Cincinnati, president; William Howard, of Avondale, secretary, and Harry L. Linch, legal representative.

The Empire Kriterion Exchange, of Buffalo, N. Y., has found its former offices inadequate for the amount of business it is doing. Manager George H. Verbeck on Washington's Birthday opened new offices comprising two entire floors in the Erie Loan and Savings Bank Building, at 30 Erie Street.

W. B. Martin, of the Star Theater, Modesto, Cal., has signed a lease for a large new moving picture theater to be constructed in San Francisco. It will be 40 x 110 feet and will seat 725 on one floor.

Belford and Leverton, two well-known film men who formerly operated the Lee-Bel Company, will open Kriterion exchanges in Chicago and Kansas City on March 1. The entire third floor of the Schiller Building will be used for the Chicago offices, and the location of the offices in Kansas City will be decided upon in the course of a week or two.

KING BAGGOT IN A VIGOROUS MOMENT.
From the Universal-Imp Feature, "Five-Pound Note."

Photo by White, N. Y.
IRENE FENWICK,
Whose Screen Appearances Will Be Exclusively in Kleine Features.

IRENE FENWICK'S PLANS

Stage Star Signs Contract Giving Kleine Exclusive Rights to Screen Appearances

Irene Fenwick, star of "The Song of Songs," the current stage success, has signed a contract for a term of years with George Kleine to appear exclusively in pictures for him. The news that George Kleine has hastened to secure Miss Fenwick's signature to a long-term contract indicates that the film wizard believes he has a big surprise for picture followers when Miss Fenwick makes her screen debut in "The Commuters."

Rumor has it that many other New York film magnates have been seeking Miss Fenwick's services for the screen. Her newly-signed contract with George Kleine will in no way interfere with Miss Fenwick's stage career. While playing in New York she will be engaged in film work at the Kleine studio. In this way her stage reputation will be preserved while she is appearing in pictures throughout the country.

Miss Fenwick is a Chicago girl in the early twenties, but her professional career dates back to the days of "Peggy From Paris" in which she found her first "bit" part. She has appeared successively under five of the best known managements on Broadway and has starred in several internationally known comedies and dramas. Henry W. Savage, Charles Frohman, William A. Brady, Cohan & Harris and Al. H. Woods have featured dainty Miss Fenwick at different times in recent years. Following her success in small parts in "Peggy from Paris," "The Office Boy," and "One of the Boys," Charles Frohman gave her the first really serious work of her career in the role of Sylvia Futvoye, the leading feminine part in "The Brass Bottle." The following season she appeared in Frohman's "The Speckled Band," a detective story by A. Conan Doyle. "The Importance of Being Earnest," that clever skit by Oscar Wilde, was her next success and in this she toured the principal cities of England. "Kiki" in the French farce, "The Zebra" followed, under management of Frohman. Hamilton Revelle who plays De Cosse' Brissac in the Kleine film, "Du Barry," appeared with her in this production.

Miss Fenwick's next role was that of Beatrice Lind in "The Million." Next came Princess Irma in "Hawthorne of the U. S. A." with Douglass Fairbanks, and "The Family Cupboard."

Miss Fenwick will be seen in a number of big Kleine features this year. Already elaborate plans are being made to star her in some of the well-known successes in which she has played. At the present time she is busily engaged at the Kleine studios, in New York, where Director Fitzmaurice is filming the popular Forbes' comedy, "The Commuters."

FRANK CASE FILMED

National Board Refuses Its O. K., but Picture Is Exhibited

George K. Rolands, who specializes in ultra-sensational films, has at last got around to the Frank case, and a picture bearing that title promises to bring the picture industry its next allotment of unwelcome publicity. The National Board of Censors last week refused to give the feature its approval, but bookings were nevertheless secured around New York. Efforts are being made to have Commissioner of Licenses Bell stop the further exhibition of the picture.

"The Frank Case" was made in Pennsylvania, and it is said to have been passed by that State's Censor Board. The National Board has withheld its approval, partly because the Frank case is still in the courts. The Lenox Avenue Theater in New York and the Brooklyn Majestic have both shown it.

"BIRTH OF A NATION"

Griffith's Spectacular Picture Opens at New Price Scale in Liberty Theater

David W. Griffiths latest spectacular production, "The Birth of a Nation," founded upon "The Clansman," opens its New York engagement to-night at the Liberty Theater. The run will be at a price scale similar to that charged at the legitimate theaters.

"The Birth of a Nation" has proven a sensation in Los Angeles, where it is playing at Clune's Auditorium. Though the Coast house seats 3,000, speculators have reaped a harvest on the sale of seats. Prices at the Auditorium have run from $1.50 down, a record fee for the Angel City. Coast newspapers tell of speculators securing five dollars and over for single admissions.

Griffith devoted eight months to the production of the feature that has proven so sensational. Eighteen thousand people and three thousand horses are said to have been used to secure the desired effects. For the New York engagement a complete score has been written by Joseph Carl Briel, and the accompaniment will be played by an orchestra of forty.

The story begins in the seventeenth century with the coming of African slaves to North America. Its further progress is closely related to varied phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles, Sherman's march to the sea, the burning of Atlanta, the downfall of Petersburg, Lee's surrender to Grant at Appomattox, the assassination of Abraham Lincoln, the ordeal of the reconstruction period, the Ku Klux Klan's solution of the problem, and the establishment of a permanent peace in the end.

"JUNE" IN BERMUDA

Mutual Company at Work on Serial Fortunate in Weather Allotment

Picture companies have seldom had the good fortune accorded the "Runaway June" company which is now in Bermuda. Previous to the company's sailing two weeks ago there had been a storm which let up once they had boarded the steamer *Bermudian*. But as soon as they landed at Hamilton, rain, storm and wind set in to such an extent that no liner has been able to leave port since the *Bermudian's* departure.

On the steamer, in addition to Norma Phillips, J. W. Johnstone, Arthur Donaldson, Marguerite Loveridge and other members of the "Runaway June" Company, were a number of relatives and friends. These included Mildred Holland, sister of Frank Holland, a member of the company, and herself a well-known star; Mrs. Adey, mother of Grace Adey; Mrs. J. W. Johnstone, Mrs. Levering, wife of the sporting news illustrator, and Clarence M. Lewis.

Members of the company did not rest on the trip. They worked. The cranks of three moving picture cameras were kept turning all the while, and two photographers were active taking stills. The entire tenth episode, two reels long, was taken on board. The remaining episodes will all be taken in Bermuda.

HESSER HARD AT WORK

Edwin Bower Hesser is hard at work in Atlanta, Ga., producing his first picture, "Husband or Lover?" The picture will be released in four reels under the Hesser Brand. Hesser has also established a school for motion picture actors in Atlanta, giving the students an opportunity to appear in the pictures.

RAVER ISSUES DENIAL

World Film Rumors Ridiculous, He Says—Busy Enough with Itala Company

The rumor circulated recently that Harry R. Raver was to succeed Louis J. Selanick as manager of the World Film Corporation seems to have spread to other cities than New York, judging from the congratulatory letters and telegrams received by Mr. Raver during the past two weeks.

So far, the origin of the rumor has not been discovered, but when approached on the subject Mr. Raver seemed much displeased that credence should be given such improbable statements as were made. "The World Film Corporation is in good hands, and from what I can learn, is making fine progress," said Raver. "There is therefore no excuse for a change in the personnel of the World, nor am I at all anxious to assume the duties of an employe when my own interests give me plenty to do with the element of dictation lacking, except from my conscience. I have known of cases where positions have been strengthened by the circulation of impossible rumors; however, if the use of my name will prove of benefit to others at any time, I shall offer no serious objection, providing it isn't spelled incorrectly."

AN EDISON THEATER

Claremont, in New York, to Show All Edison Films One Night Each Week

Thursday night of each week will hereafter be Edison night at the Claremont Theater, 135th Street and Broadway, New York city, and all the Edison releases of the previous week will be shown. The arrangements were completed last week with Manager-Fred Dollinger.

The first such night will be Thursday, March 4, and the event has been planned as a gala occasion. About twenty of the Edison artists will be present and novelties are promised, different each week. Manager Dollinger has advertised the night widely and has extended the most cordial invitations to all fellow exhibitors, as he believes that they will welcome an opportunity to see, at one theater and on one night, all the releases of the Edison Company for one week.

The following releases from Wednesday to Friday will be shown: "The Life of Abraham Lincoln," 2,000 feet; "The Experiment," a drama, 1,000 feet; "In Spite of All," the Mrs. Fiske play, in three reels; "Hypno and Trance," a 1,000-foot Wadsworth and Housman comedy; and "That Heavenly Cook," a 1,000-foot comedy. Frank McGlynn, who took the part of Lincoln, will, when the picture fades out, be found on the stage in exactly the same position as "Lincoln," in his costume and make-up. The same idea will be followed out with Gertrude McCoy and Robert Conness, who take the lead in "In Spite of All."

FILMS IMMORTALIZE BERNHARDT

The value of the motion picture for preserving for posterity the dramatic genius of the great stage artists of the day has just been forcefully indicated by the serious illness of the world's greatest actress, Mme. Sarah Bernhardt, who was also the first distinguishing star of the contemporary stage to record her art on the screen when the Famous Players Film was organized, in the early part of 1911. If Mme. Bernhardt had, contrary to her good fortune, not recovered from the delicate operation performed upon her last week in a French hospital, future generations would not have been deprived of an intimate knowledge with her transcendent art, due only to the motion picture. Through "Queen Elizabeth" her artistic genius is immortalized.

MARSHALL NEILAN AND FLORENCE DAGMAR,
In a Scene from Lasky's "The Country Boy."

MARGUERITE COURTOT.
The Kalem Player in the Beautiful Oil Painting.

KALEM PLAYER WINS

Marguerite Courtot's Beauty Gets Her a Hundred-Dollar Prize in Contest

Some time ago, Miss Marguerite Courtot, the charming little Kalem actress, posed for a photograph. Had any one told her that the picture would win for her a $100 prize, the chances are that Miss Courtot would have jeered. But that is just what occurred recently. And not only did Kalem's dainty little seventeen-year-old star win $100, but with it went the honor of being pronounced one of America's fifty most beautiful girls.

The result of the contest, and the prize-winning pictures, were published broadcast by the company that had offered the prizes. Miss Courtot's picture was promptly recognized by exhibitors and photoplay patrons everywhere, and the result was a stream of letters all of which contained requests that Kalem furnish the writers with copies of the photograph. A large number of the writers desired to know whether it was Kalem's intention to have the likeness of Miss Courtot reproduced in oils, similar to the famous Alice Joyce Jewel painting. Since quite a few of the letters contained orders for a Marguerite Courtot oil painting, Kalem commissioned the artist who had done the Alice Joyce portrait to make a number of likenesses of Miss Courtot. These were completed a few days ago. The accompanying illustration gives an indication of the beauty of the original. The paintings have been made in two sizes, 28 x 32 and 32 x 36 inches, both sizes include frame and shadow box. The original orders for these paintings have been filled and Kalem has a few of the portraits on hand. It is declared that these will be supplied at cost to the exhibitors desiring them.

CROSS-COUNTRY WITH MISS DARLING

CHICAGO, (*Special*).—Word from Grace Darling is to the effect that when she arrived at Kingston, Jamaica, on her way to the Canal Zone for the Hearst-Selig News Pictorial, that none of the passengers of the Allmirante, with the exception of Miss Darling, were allowed to land, because of the war. At Colon, Miss Darling was permitted to inspect the great locks of the Panama Canal Zone and was given a journey in one of the "electric mules" which haul the steamers through the canal, and was received by Colonel Harding, acting-Governor of the Canal Zone, Col. Goethals being in Washington, D. C. With the camera man still on the job, Miss Darling boarded the steamer Great Northern and continued her journey to San Francisco, stopping at San Diego and Los Angeles. Miss Darling appears in the Thursday release of the Hearst-Selig News Pictorial. From week to week Miss Darling's adventures in her trip through the canal and at the Panama Exposition will be shown.

COMING KLEINE RELEASES

Marie Hesperia, who won first prize as the most popular photoplayer in Europe, is soon to be seen in a four-part Kleine feature, "Bartered Lives." The subject is a double exposure negative in which Miss Hesperia is seen in the dual role of herself and her wayward sister. One of the most interesting scenes in the film was taken in the famous "Bal Tabarin," Paris.

"The Crimson Clue" is the title of a new three-reel subject to be released under the Kleine standard in the near future. The story deals with a so-called incurable disease, and the mistaken gratitude of a victim saved by a doctor who afterward uses his patient to commit a crime for him.

LUBIN HANDLING FEATURES

Announcement was made early this week that the Lubin Company had decided to handle its big feature productions direct to the exhibitor. The first of these multiple reelers to be put out under the new plan is "Eagle's Nest," a Romaine Fielding feature, with Edwin Arden.

J-M Transite Asbestos Wood Booths

Come in standard sections and can be easily taken down and again set up or new sections added to increase the size.

All sections are plainly marked and require but a few hours' time to assemble or take down—no fitting, filing or drilling. Anyone can put this booth together.

J-M Asbestos Wood Booths, being made of asbestos, fireproof cements and angle iron, are absolutely fireproof. They are also sound-proof and a non-conductor of electricity.

Write our nearest branch for further particulars.

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2518-a

LEADING
EDISON DIRECTORS
CURRENT RELEASES

Ashley Miller
"In Spite of All"—3 parts
March 1

Charles J. Brabin
"Her Husband's Son"—2 parts
Feb. 19

Richard Ridgely
"The Shadow of Death"—2 parts
March 9

John H. Collins
"A Tragedy of the Rails"
March 8

Langdon West
"The Experiment"
Feb. 27

SALLY CRUTE
LEADS EDISON
in "THE VOICE OF CONSCIENCE"

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ESSANAY
"Standardized Photoplays"

GOSSIP OF THE STUDIOS

GEORGE TERWILLIGER started to take a scene depicting a train hold-up near St. Augustine last week. The night before a real train robbery had occurred at the same spot. Terwilliger got to work just in time to be pounced upon by the deputy sheriffs who were returning from a vain search for the real highwaymen. For further details use your imagination. The result may be a salable comedy scenario.

TAKE THIS or leave it. Suit yourself. William Elliott, who is at present appearing as "Youth" in "Experience," and who is simultaneously appearing before the camera at the studios of the Famous Players Film Co., in the adaptation of "When We Were Twenty-One," when handed a summons in one of the scenes in the film subject, turned to the director, Edwin S. Porter, and said, "Youth will be served."

LLOYD B. CARLETON, former Lubin feature producer, is now staging Alhambra pictures for the Kriterion programme. Edward Peil, formerly of Lubin and Eaco, Betty Harte, seen with Dyreda and Picture Playhouse, William Ryno and Lottie Case are in the cast.

HARRY S. MATHEWS, one-time Universal producer, is producing for Kriterion in Santa Barbara, Cal. Elsie Albert, Alfred Swenson, R. D. Clifton and Baby Early are in his company. Bert Bracken is also producing in Santa Barbara. Other players are, Art Acord, Edith Sterling, Fred Whiteman, and Francis McDonald.

"BOB" DALY would seem to have strolled off the edge of the world for all we have heard from him since he journeyed to Santa Barbara to produce Kriterion pictures featuring Fritzi Brunette. Or is hard at work to blame, "Bob"?

WALLY VAN is up in the Adirondacks with a Vitagraph company including Nitra Frazer, Albert Roccardi, Donald McBride, Jack Brown, camera man, and B. Fitzgerald, assistant director.

THEODORE MARSTON has another Vitagraph company in the mountains. The players include, Dorothy Kelly, James Morrison, and George Cooper.

MILDRED HARRIS, the pretty child actress, who has been seen with Western Vitagraph and New York Motion Picture, is now a member of the Reliance and Majestic forces.

ALLAN DWAN took 350 extras from Los Angeles to the San Fernando valley to secure some scenes for "The Commanding Officer," an early Famous Players release.

FRED L. WILSON, formerly with Universal's West Coast forces, has joined the Kalem company at Culver City.

MAIBELLE HEIKES-JUSTICE, the photo-playwright, left New York last week for Los Angeles in order to be present at the production of a long serial she has just completed for the Selig Company.

AILEEN STANLEY, who appeared successfully at the New York Palace last week, is considering a flattering offer to enter the picture ranks.

BEN WILSON took a company of Victor players into the Adirondacks last week to film "The Rider of Silhouette," a forthcoming two-reel feature. The picture is a Canadian northwest drama and according to Ben is overflowing with snow and atmosphere.

SPRING MUST BE here. Edison Director Ashley Miller is again talking about his houseboat.

MARC MACDERMOTT is receiving the congratulations of his fellow players because of his mother finally passing out of danger after a very serious and prolonged illness.

DICK TUCKER, of Edison, has once more deserted the screen, this time to join the stock company at Worcester, Mass.

THEY TELL us that Edward Earle is an artist of no mean ability. No wonder he was selected to play the role of Kenneth Turner, the artist, in the Mirror-Edison prize-play.

A COUPLE OF weeks ago Director Otto of the "Flying A" company, saw several hundred blackbirds on the telephone wires near the studio. He had them photographed and now a story has been written around the incident. The birds are shown as the cause of wire trouble.

SPOTTISWOODE AITKEN, the proud papa at the Reliance and Majestic studio, reports that the most recent member of his family can utter "Mutual" now without any trouble.

TOM TERRISS started for Jamaica, W. I., last week with a company of fifteen, for the production of a feature.

ALFRED PAGET, who recently resigned from Biograph, after five years at that studio, has joined the Griffith forces.

LLOYD INGRAHAM, formerly with Essanay and Universal, is now producing at the Majestic Hollywood studio.

JACK DILLON, or J. Francis Dillon, if you prefer, has joined Al. Christie's Nestor comedy company.

GRETCHEN LEDERER makes her debut with Western Vitagraph in "Taming Rita," recently completed. Alfred Vosburgh takes the lead.

WILLIAM WELSH has renewed his Universal contract and will continue to appear in Imp productions.

LUCIUS HENDERSON is now directing the Mary Fuller company. Elaine Sterne is furnishing the scenarios. Matt Moore will soon be seen on the screen with Miss Fuller.

THE WEATHER MAN is at present most unpopular on the Pacific Coast. He hasn't been at all nice for the past few weeks, handing out altogether too much rain.

WALTER MILLER, the jockey, who recently made his picture debut in the World Film Corporation adaptation of "Wilddre," was recently married to Miss Claire Lowenstein in the reception room of the Hotel Gotham.

ANNA MAY WALTHALL, a sister of Henry Walthall, has recently joined the Balboa group of players under the direction of Charles Hayden. Her first appearance was as the ingenue lead in "Light o' Love," a sea story with a deep heart interest.

PEARL WHITE, now appearing with great success in the Pathe serial, "The Exploits of Elaine," will shortly start a long vaudeville engagement. It is said that she has been offered the highest salary ever given to a motion picture star for vaudeville work.

THAT MOVING PICTURES may be used as a practical aid to the city beautiful movement is being exemplified by George W. Terwilliger, the Lubin director and writer, who is in St. Augustine, Fla., rebuilding a part of the old Spanish colony that was destroyed by fire last year. The heavy coquina walls, arches and doorways of the destroyed buildings are still fairly intact, and with these as a basis the Lubin director is rebuilding a complete Spanish quarter which will be of permanent value to the city when the players have completed their work.

UNIVERSAL FILMS AT "EXPO"

According to word received from M. L. Markowitz, general manager of the California Universal Film Exchange, the Universal programme has been accepted by the officials of the Panama-Pacific Exposition for exclusive exhibition during the Fair at the Filmdome. The Universal Company will be the only company privileged to show motion pictures within the grounds at an admission price.

GEORGE TERWILLIGER'S LUBIN COMPANY FILMING A HOLD-UP NEAR ST. AUGUSTINE.

Kempton Greene is at Terwilliger's Right Hand; to His Left, Pete Volkman, Earl Metcalfe and Pete Lang.

CHANGE BOSWORTH DATE

"Sunshine Molly," with the Smalleys, Released a Week Earlier Than Planned

Bosworth, Inc., announces a change in its release schedule during the month of March which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 15. The date of release for this production has been placed forward one week, and in accordance "Sunshine Molly" will appear beginning March 11.

"Sunshine Molly" treats of the history of the discovery of oil in California, and presents several spectacular incidents including the burning of three large oil wells. The stars are supported by Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott, and Adele Farrington.

Bosworth has three releases for the month of March, the first being Elsie Janis in "The Caprices of Kitty," on the 8th, followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley, on the 11th, and Fritzi Scheff in "Pretty Mrs. Smith," on the 29th, the last mentioned being a Morosco subject produced in association with Bosworth.

SWEET IN "THE CAPTIVE"

Lasky Company Feature Based on Cecil De Mille's Play

Blanche Sweet will make her next appearance on the screen in a Lasky Company adaptation of "The Captive," from the play by Cecil B. DeMille and Jennie McPherson. House Peters will again be seen opposite Miss Sweet. "The Captive" is a story of the Balkan States and their frequent wars, with Miss Sweet seen as a Montenegrin peasant and House Peters as a Turkish nobleman.

Others in the cast are Gerald Ward, Page Peters, Theodore Roberts, Jeanie McPherson, and Billy Elmer.

The picture version of "Snobs," with Victor Moore in the leading role, is well under way at the Lasky Hollywood studios. The main supporting players are Anita King, Constance Johnson, and Ernest Joy.

NOVEL FEATURE AT VITAGRAPH

"The Radium Thieves," a three-part melodrama centering about a fight for a quarter of a million dollars of radium, is the feature attraction at the Vitagraph Theater this week. Leah Baird, Leo Delaney, Charles Kent, Gladden James, L. Rogers Lytton, Denton Vane, and Garry McGarry are in the cast. The short pictures include "The Jarr Family Discovers Harlem," the first of the Jarr series by Roy McCardell; "Cupid's Column," another single-reel comedy, and "Snatched from a Burning Death," a two-part drama, and "A Child of the North."

WORLD FILMS OF THE WEEK

The Frohman Amusement Corporation's "The Fairy and the Waif" was the World Film Company release for Monday of this week. The production is in five parts from the story by Marie Hubert Frohman and featuring Mary Miles Winter. "Salambo," a six-part photoplay based on the Flaubert novel, is released March 8. When first brought over from Europe this production was hailed as a second "Cabiria."

NEXT LASKY-BELASCO FILM

"The Governor's Lady," with Edith Wynne Mathison in the title-role, is the next Lasky-Belasco offering, scheduled for release on March 15. Others in the cast are James Neill, Theodore Roberts, Tom Forman, and May Allison.

ALONG THE PACIFIC COAST

—Exclusive correspondence for THE MIRROR—

LOS ANGELES (*Special*).—Never since the days of enthusiasm when the film clans were gathering for organization of The Photoplayers' Club, has such activity been displayed at that pretty clubhouse as at present, and progress has been "on the fire" ever since. With the election of the popular Dell Henderson as president, and selection of other officials as capable and favorably known to aid him, interest has reached greater heights than ever before. This is illustrated in most striking degree at all club functions, of which there are many. A typical example was the regular Wednesday dinner of last week, when the vigorous Douglas Girard was toastmaster. The big dining-room was chock-a-block with tables, but the members and guests continued pouring in to such an extent that the tables were extended out into the lounging rooms. The stand-room was fully occupied during the evening also, when a smart programme of professional talent was on tap from the dinner hour until 11 P.M. Visiting vaudevillians, talented club members and guests added sparkling numbers, while Mayor Frank Hauser, of Rowansburg, the "municipal" organization of the Los Angeles Athletic Club, was an added number, together with his advisory board. Several notables, visiting Los Angeles, spoke at this glowing function. The Photoplayers not only are continuing their financial success but are adding many new members each week.

Universal Players in Accident

Lillian Peacock, of the Joker Company, was seriously injured, while Harry M. Carter, the heavy, was badly bruised and cut about the head in an auto skidding accident here. Miss Peacock was driving at the time the machine slipped on the wet pavement, throwing the party out. Ella Hall, lead of the "Master Key" series, and Mrs. McCulley were occupants also.

The return of Henry Walthall to his old love, the Griffith studio, was as sudden as surprising. However, the star comes back in time to continue in Mutual features. "The Clansman," in which he starred, having just come onto the market, the next production by Griffith being some weeks in the future. Walthall will be seen in all classes of features from the three-reelers up.

F. J. Grandon, producer of "The Adventures of Kathlyn" and other features for the Selig Polyscope Company, has joined the Mutual here. He will put on multiple-reel subjects.

The capable Edwin Carewe, director of B. A. Rolfe features, has completed the initial production here. It is Clyde Fitch's "The Cowboy and the Lady," and will be released in five reels. B. Miller Kent stars in the film version of this famous play. At the private showing here the feature reflected much credit upon Director Carewe, as well as his star and company.

"Spec" Grabs Miss Baker

Hetty Gray Baker failed to carry out her plan to free-lance. Editor Frank E. Woods, of the Griffith-Mutual, secured her valuable services for the photoplay department as soon as it became known Miss Baker had left the Bosworth studio.

Among the recent notables who have joined the Photoplay Authors' League is Hpes Winthrop Sargent, the well-known authority upon construction of film scripts, author of "Technique of the Photoplay," and one of the most prolific writers in the game. He is writing an article for *The Script*, the official organ of the organization.

Is ten feet of cabin, surrounded by snow, worth $500? Feature Director Rollin S. Sturgeon, of the Vitagraph, considers it is worth even more if one must have the scene. Therefore he paid. Not only that, but Sturgeon, accompanied by cameraman Walter Stradling, an assistant and a guide, traveled 100 miles by train, 50 miles by auto in a cold country, and 30 miles on snowshoes to get the one scene, consuming a week in the effort. They could have built the cabin for less, but no amount of money could bring the snow to Los Angeles.

Robert Edeson's First Mutual

Robert Edeson's first feature with the Griffith-Mutual Company has a Caesar's wife atmosphere, carries a reply to questions regarding the first law of society, and leaves a query for spectators to carry away. With Mr. Edeson are such stars as Mary Alden and Charles Clary. Director Nichols is putting on this feature in four reels. It was written by Mary O'Connor after a brief synopsis by Frank E. Woods. Miss O'Connor is writing regularly for this studio.

"Enoch Arden" is W. Christy Cabanne's most recent feature production. It is pronounced a classic and will be released in four reels. Wallace Reid appears in the role of Philip Ray, while Lillian Gish is Annie Lee.

Dave Morris, the Biograph comedian who originated the Boob in the boob series, has joined the Keystone. Sennett seems to be making a wholesale job of harvesting the big 'uns.

A hand-drawn cartoon marked "Groucho," but having no other identification, appeared in the Photoplayers' ball programme. At home Lee Dougherty's animated son, of tender age, gave the cartoon the double "o," and exclaimed "Dat's papa." He was right, at that, although as a member of the Grouch Club, we claim that Lee is a somewhat brighter youth than that hinted at in the programme.

The Titanic handball tournament for film athletes is well on its way. As author, founder, manager and referee, we admit that the contest perhaps is the greatest since Greek met Greek in the forum of ancient days. However, several apologies are due for the showing which several of our most prominent contestants have not made during the opening week. The score shows Jack Pickford leading with the percentage of 1.000; Allen Dwan, .666; Donald Crisp, .666; Al. Kaufman, .333; James Kirkwood, .166. As a matter of fact, Mr. Kirkwood was forced to play two sets during the eweek against opponents who, in private practise, developed rainbow curves and spitters. Being tired from working overtime, he naturally dropped in the percentage. Others played but one set each. Mr. Dwan's alleged sore feet seemed to be all right as soon as he got his opponent in the court. Mr. Kaufman's shoes threw him a twister so often that he was not up to form. Messrs. Owen Moore, Allen Hale, and Dell Henderson seem to be holding off for some reason. The $1,000 cup is almost ready for exhibition.

Twist Again in the Ring

Stanley Twist, generally known to filmdom, has purchased the California State rights to Captain Williamson's submarine pictures. They enjoyed a successful run in a large Los Angeles house.

Among the real news of the decade is the fact that Mack Sennett has joined the dizzy whirl of the ballroom floor. Heretofore the noted Keystone director-general has proven a modest wall-flower during social functions. He not only lurked in the background but sought the shadows. Now, with some attendant diffidence, Sennett steps out on the floor and battles his way through the one-step like a veteran.

Lanier Bartlett, photoplay editor of the Selig-Edendale studio, has returned from Panama, where he went in advance of the "Ne'er Do Well" company. Mr. Bartlett is high in praise of the canal country, the "big ditch," and all the works of Uncle Sam in that region. The Selig company is expected home soon from the same trip.

We note, with some alarm, the tendency of Director George Melford to vie with our New York visitors in the matter of clothes, toggery, etc. This Lasky director always has been peachy, but we suggest The Photoplayers draw the line on a respectable limit in this new scenery fad.

Al. Kaufman, the herculean manager of the Famous Players, handled an auto wheel for the first time this week. A number of citizens are convalescing as we write.

The Kalem company, at Culver City, is putting on "The Automatic Escort" series, under direction of Harry Revier. Fred L. Wilson and Virginia Chester are the leads. Robert Gray, Billie Buster and Arthur Flaven are other busy ones.

Changes at Inceville

The annual visit of Adam Kessel, Jr., and Charles O. Baumann, managers of the New York Motion Picture Corporation, has brought to light several interesting changes. Hereafter most of the multiple-reel subjects made by Thomas Ince will be released through the Mutual programme, adding a new brand to those already established. "The Devil," from the famous play by Frans Molnar, is under way. Mr. Ince has cast Edward Connelly in the leading role. Bessie Barriscale will be the co-star.

Harold Lockwood was not chased out of Hotel Arlington, at Santa Barbara. This report is a mistake. It seems that Harold took his exercising apparatus along when he went north to join the American company, and, while thumping around in his room at 6 A.M., awoke several sleepers. A committee knocked upon Lockwood's door with intent to bash him, but upon viewing his brawny chest and arms, decided to leave matters as they stood. If the press agent who sent this in can prove that Harold ever rose at 6 A.M., we will swallow the rest of this "simple life" report also.

Thomas Ricketts, the veteran director, has become such a fixture at the American at Santa Barbara that he has rented his home at Hollywood and has purchased another residence in the northern city.

Louise Glaum met a masher on the seashore. Instead of giving him a haughty glance she walked with the fellow until she met two men of her company and then turned the culprit over to their tender mercies. Then it happened.

Blackwell Coming East

Carlyle Blackwell is taking a trip to New York with his last feature. During the journey he will visit his mother, who is ill.

The annual meeting and election of the Photoplay Authors' League will occur March 12. *The Script* will contain a list of nominees and all members will vote direct, by mail or otherwise. No proxies will be used, as each individual will have the opportunity of expressing his desires by direct effort.

W. E. WING.

EDISON WEEKLY FEATURES

Captivating Mary Fuller in the
3-ACT FEATURE, "THE MASTER MUMMER"
(Released Monday, March 15th—3000 feet)
Produced primarily as a five-part feature for special service, this cut-down cream of a great novel by James Oppenheim holds with the artful grip that the charming Mary Fuller injects in it. Royal intrigue, desperate conspiracies, a pure and wholesome love affair.

Edward Earle and Bessie Learn in
"In the Shadow of Death"
A remarkable 2-part picture version of Mary Imlay Taylor's "Fate and the Pomegranate," powerful in the battle of two innocent lovers against fateful circumstance that brings them in the shadow of the guillotine. Paris's underworld life plays in the plot. Released March 19.

Mabel Trunnelle in
"For the Man She Loved"
(Released March 20th—1000 feet)
The self-effacing love and sacrifice of a stenographer for her employer.

"WADDY AND ARTY COMEDIES"
Irresistible Wadsworth and Housman bust some more trouble-killing laughs in "Her Country Cousin" (Released March 16—1000 feet), where a fool rube takes lessons in stolen ways, and in "Seen Through the Make-up" (Released March 17—450 feet), a rich widower trying to marry a homely wife—on a split reel with "*The Animated Grouch Chaser*," by Raoul Barre, the funniest and most original humor on the screen today—cartoons that move "like human beings," but funnier than any mortal ever could be. Try your grouch on it.

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CHICAGO

FEATURE FILMS OF THE WEEK

David Harum's Delightful Personality Seen on the Screen—"The Enemies," a Vitagraph Feature With Stirring Story—Pathe's "The Pardon" Aids Pension Bill

"DAVID HARUM"

Famous Players' Release for Feb. 22. From the Book by Edward Noyes Westcott.

David Harum ..... William H. Crane
Aunt Polly, his sister ..... Kate Meeks
Cnet Timson, his cashier ..... Hal Clarendon
John Lenox, his assistant .... Harold Lockwood
Mary Blake, the new school teacher ..... May Allison
Deacon Perkins ..... Guy Nichols

There is, of course, the imminent chance of smashing cherished idols of literature or of the stage in bringing them to another medium. Especially is this possible with William H. Crane, who for a generation has amused stage audiences and part of the time with this same character, and it is highly significant of the care with which the scenario was prepared that one is able to announce the safe arrival of this rejuvenated character within the celluloid circle of screen celebrities. Just as in years gone by Mr. Crane increased the popularity of David Harum, so he is sure to renew old friendships and win new admirers for this character in his new medium. There are, beside the already practical picture devices, two scenes that deserve especial mention. In one, used several times, the camera follows its subject up the village street (presumably in an auto), keeping always a certain distance behind; the other opened the picture. It was the dinner scene in the Harum homestead, "the busiest man in Homestead," and only the food and his two hands showing in continuous eating operation were to be seen, which caused a spectator behind us to say at once that it was a "poor picture because you cannot see his face."

However, the face soon came to view, and the sharp features of William H. Crane gazed upon a new and friendly audience for the first time. Whoever thinks of David Harum without at once recalling his whimsical, shrewd and kindly old man? Mr. Crane is particularly successful in giving his audience a peep into his tender heart and at the same time presenting a stony exterior to the other characters in the play. The adapter has aided the actor in the admirable selection of telling incidents.

The audience was ever ready to predict what would happen next. When the horse trade was consummated the house was rife with hazards as to how Harum would get the best of it. It will be remembered that the book by Edward Westcott was such a collection of incidents contributed by a group of plain Americans in an old-fashioned village. It was in this ensemble of highly clever characterizations that the offering struck its greatest atmosphere of truth.

The plot, for pictures demand one, was in the love story between the son of David's city friend and the girl that young man met on the steamer. This son is taken into business as David's new assistant after his cashier has proven dishonest. The girl David brings to Homeville as a school teacher. The discharged cashier lives by distributing counterfeit currency, and by putting some of this in David's room he hopes to throw suspicion his way and win the girl for himself.

The offering ends with another of the incidents. We see the trembling widow before David, who holds the mortgage on her house. Here the story goes back about forty years and David pictures himself as a lad running away to the circus. To add these circus scenes, House Manager Rothapfel added a little realism that the hoarse clamor of some "extra" men and a few discordant members of the orchestra, placed behind the scenes, contributed. The lad's arrival home is greeted by a licking, and that night he leaves home "with only the dime that your husband gave me, madame, and here is the interest on that dime (presenting the mortgage), and here is the principle" (showing the same dime).

Hal Clarendon as the dishonest cashier puts personality as well as character into his part. It was a uniformly clever casting in every respect, a cast judiciously selected in the first place and living up to its reputation besides. F.

"THE ENEMIES"

A Three-Part Drama Adapted from the Thrilling Story of the Same Name by Morgan Robertson. Picturized by Marguerite Bertsch and directed by Harry Davenport. Produced by the Vitagraph Company and Released as a Broadway Star Feature Feb. 22.

Minnie Waverlie ..... Edith Storey
Captain John Waverlie ..... Harry Morey
William Sargent ..... Harry Northrup
Terry Mitchell ..... Wilfrid North
Glasgow Mike ..... Ned Finley
James Osborne ..... William Shea
Andrew Bennett ..... L. Rogers Lytton
Irene Bennett ..... Lillian Herbert

It is strange that moving picture producers have neglected Morgan Robertson for so long for his stories are particularly fitted for screen adaptation. They are replete with action from start to finish and tell the real human story of strong, virile, red-blooded, elemental men and furthermore they are a true and exact pictures of the lives of the men "who go down to the sea in ships."

The criticism that can be lodged against most picture plays is that they lack spontaneous originality, that they are merely a variation of an old idea that has been exploited until it is time worn. Perhaps the themes of Robertson's sea stories are not new, yet he clothes them in such a manner and makes them so full of human nature and so typically and consistently true to the mannerisms and characteristics of the people he is writing about that even though they are not original they have the semblance of originality. And furthermore they are absorbingly interesting.

The theme of this story is revenge and it requires three full reels to tell of the crafty and unique manner in which this rough and ready master mariner devised to dispose of his enemies and still remain within the pale of the law. The interest is well sustained, the story is absorbing and the denouement is not until the very end, when the climax is reached in a form of mental torture that for its cruelty surpasses anything ever devised by the Chinese.

A captain of a coasting schooner takes his sister who is on the verge of death on a voyage with him in the hope that the sea air will restore her health. It develops that the girl's ill health has been caused by drink and she is so far gone that at the end of the voyage her condition is not improved and she dies soon after. The owner of the vessel promotes the captain to a large deep-water barkentine and it is then, when he realizes his position and power as captain with absolute control over the actions and lives of the people under him, that his horrible plan for revenge occurs to him.

With the aid of several operations on his face he has his whole personal appearance changed so that his enemies will not be able to recognise him, and as the ship is ready to sail has Glasgow Mike, a shipping master, shanghai William Sargent, a wealthy lawyer, and then has rough characters around the waterfront shanghai Glasgow Mike. The two men recover from the effects of the drugs they have been given when the ship is well at sea and in a fight that ensues Sargent shoots and kills Glasgow Mike. In another fight the captain breaks Sargent's back over the railing of the poop deck.

It is then while Sargent is suffering the tortures of the damned with his broken back that the captain reveals his motives. It seems that when he was a young man Sargent had paid Glasgow Mike to shanghai him (the captain) in order to get him out of the way so that he could seduce the captain's sister. Soon tiring of the girl he cast her off. She descended lower and lower until she was forced to habit the waterfront saloons. It was in this condition that she was found by her brother and her last moments made as comfortable as possible. Such was the cause of the captain's revenge and the picture closes with Sargent dying, lying on a bunk unable to move, forced to gaze at the photographs of the girl he loved, the girl he had ruined and the man he had wronged. Indeed a strong story of elemental primitive emotions.

The acting throughout was excellent, there being only one little detail to which exception could be taken. In order to effectually change his appearance, Harry Morey as the captain, when he first appeared, had built up his nose in such a manner that it was a repulsive monstrosity. It would seem with all that has been written in recent years in regard to changing the facial expression that he could have achieved the same result in a much more efficacious manner. The picture was realistically true as to technical details and this is particularly difficult of achievement in sea pictures and indeed quite a rarity. The photography was up to the usual Vitagraph standard. E.

"THE PARDON"

A Three-Part Pathe Drama, in Support of the Widowed Mother's Pension Bill, Directed by Donald Mackenzie.

Mrs. Robinson ..... Thais Lawton
Esther Robinson ..... Mabel Trenear
Mr. Trowbridge ..... Percy Standing
The Governor ..... W. T. Carlton
Chairman, Board of Pardons ..... Howard Hall

The story for this three-part drama was written for a purpose and that purpose the support and advocacy of the Widowed Mother's Pension Bill. Like most stories that are conceived and written for a special purpose the dramatic value of the story and its scheme of construction are subordinated in order that the purpose for which it is written may be emphasized.

However, if one keeps the purpose for which the story was written constantly before the mind the crudity of the story is lost in the interest in the subject which the picture is exploiting. And whereas the story is intensely human and undoubtedly occurring in many of its phases daily in the poorer quarters of the city, still, except as a vehicle for advancement of a cause, it is old and worn out.

The picture is shown in the form of a story told to the Governor by the Chairman of the Board of Pardons. The family of a mechanic has been rendered destitute by the death of the father and husband in an accident. Rather than accept the dishonorable intentions of her landlord the widow is dispossessed. She has a hard struggle for existence and finally has to put her only child, a girl, in an asylum. Raised without a mother's care the child grows up a wayward girl. At a third rate dance hall she meets the man who tried to dishonor her mother and falls in love with him. The mother traces the two to the man's apartments, where, after pleading with him and the girl in vain, she finally shoots and kills him. This act brings the daughter to a realisation of her conduct and she goes to work to obtain her mother's pardon. She is not only successful in this, but the Governor is so moved by her story that he also signs the pension bill.

The acting throughout was capable, no one member of the cast standing out in undo degree above the rest. Mabel Trenear, as the wayward daughter, was convincing, and Percy Standing as the smooth, suave, wealthy villain gave a finished performance, not forgetting the sneering smile just before he was shot. Thais Lawton, as the poor but virtuous mother, was good, but yet there was something lacking in her characterization, for she did not inspire the sympathy that the part demanded. The settings were characteristic and the photography good. E.

PEARL WHITE CONTINUES HER PERILOUS WAY.
Scene from the Pathe Serial Success, "Exploits of Elaine."

WALKER WHITESIDE ON SCREEN

Contracts were signed last week by which Walker Whiteside will make his screen debut in a feature production of "The Melting Pot," for the newly organized Cort Film Corporation.

"STARS THEIR COURSES CHANGE"

A Three-Part Essanay Drama Featuring Francis X. Bushman and Edna Mayo. Released Feb. 26.

Robert Cameron ..... Francis X. Bushman
Olivia Stanton ..... Edna Mayo
Arthur Thorril ..... Bryant Washburn

It would seem as though the principle object of this picture is to prove the old world-worn assertion that all women irrespective of their condition in life like and admire force in the male especially when it is applied to love making. Kipling summed it up in one line when he said, "The Colonel's lady and Julia O'Grady are both alike under the skin." And it can be said without contradiction that had the makers of this picture been as brief as Mr. Kipling in establishing their point it would have been much more enjoyable. Verbosity and redundancy in a novel or short story is anything but enjoyable, but when it is applied to a moving picture it is execrable.

This could have been made a most interesting and enjoyable portrayal of a well-known weakness in the feminine character had the temptation to string it out through three seemingly unending reels been resisted. And this is the only just criticism that can be made against the picture, for if one has the requisite amount of imagination to skip the useless and uninteresting details, the story is interesting, the acting enjoyable and the settings and photography excellent.

Francis X. Bushman devotes care and study to any part that he undertakes and the present one is no exception, while the pleasing personality of Edna Mayo amply recompenses for any shortcomings she may have as an actress. Thomas Commerford as the priest is also to be commended. The balance of the cast was capable. As stated before the story deals entirely with the compelling force of love. A successful author evidently a woman hater returns East to civilization and the friends of his youth. An attractive young girl, whom he admired as a boy, wagers that she will make him fall in love with her and employing the usual feminine wiles for the ensnaring of man's affections soon succeeds in having him propose marriage. She then laughs at him and tells him that it is all a joke and the result of a wager. The man refuses to be daunted and brutally seising the girl, forcibly kisses her, telling her at the same time that that kiss will eventually bring her to him. He then proceeds to neglect her, paying ardent attention to the other girls in her set until she begins to regret her action, but in pride and pique announces her engagement to another man. This man proves unworthy, the engagement is broken, and the girl realising her intense love for the man who had the strength of personality to use force follows him West and they are married. E.

"FOLLOWING A CLUE"

Two-Part Kalem Drama in "The Girl Detective" Series. Written by Hamilton Smith and Produced by James W. Horne. Released March 10.

The Girl Detective ..... Ruth Roland
Harry Warrington, her assistant ... Robert Gray
Buck Donegal, leader of a gang ..... Frank Jonasson
"Rat" Sloane, his assistant .. Thomas Lingham
Chief of Police Harding ..... Edward Clisbee

By far the best and most exciting episode that has been shown in this series. The Girl Detective is assigned to the task of breaking up a gang of dangerous waterfront thieves. She masquerades as a boy and meets a member of the gang in a low waterfront saloon. In order to be admitted to their counsels she picks the pocket of her assistant when the head of the gang is watching her, and he so admires her nerve and effrontery that she is made a member of the gang. They plan to rob a ship, and Ruth warns the police, but the gang discover the presence of the officers on board and flee. They are pursued by the police and a very realistic running fight down a waterfront street occurs, the gang taking refuge in a lumber yard only in the end to be overcome by the police. Before this happens, however, Ruth is captured and bound to a chair while a lighted fuse is gradually traveling toward a lighted canister of gunpowder. She is rescued in the nick of time by her assistant. When Ruth returns to the police station she receives a cablegram from her father commanding her to cease working as a detective, and it will take the next episode to tell how the police department manages to acquire a new female sleuth.

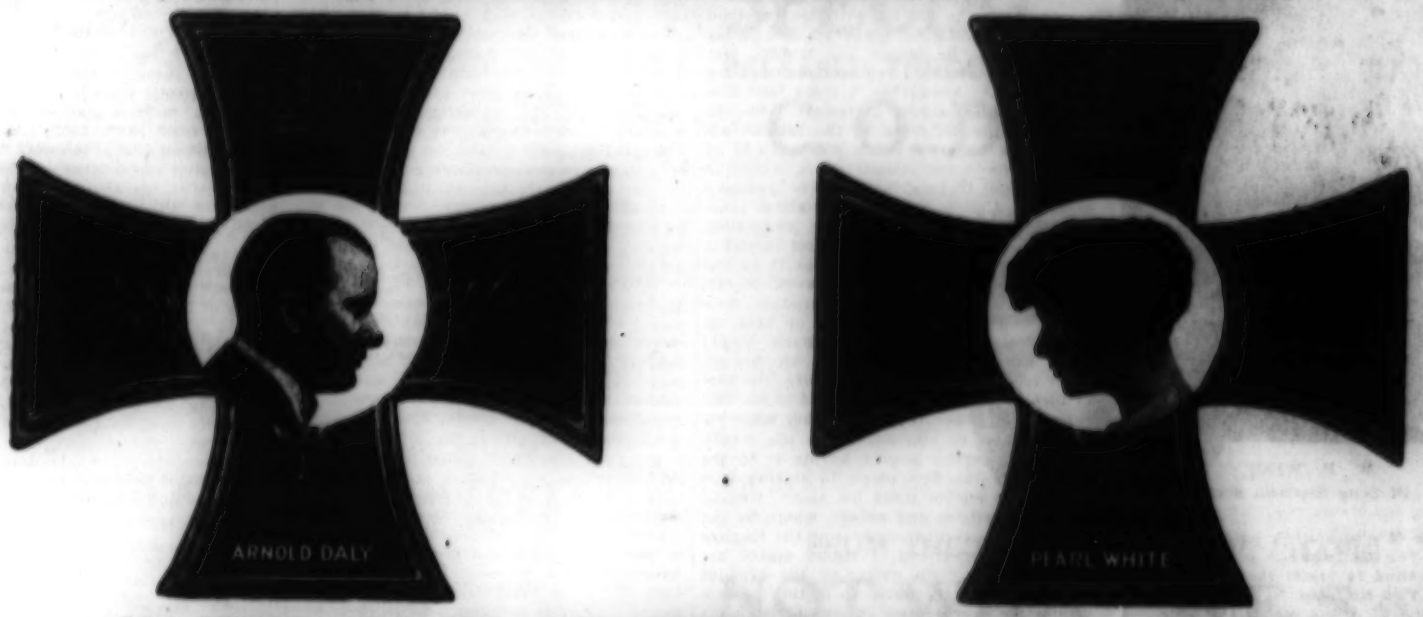
The production of the series continues at the same high standard, with the acting capable. E.

THAT IT MAY sometimes be a disadvantage to live too close to where you work is proven in the case of Mrs. Bechtel, whose home across from the Edison studio is the Mecca of directors, actors, publicity and newspaper men and of a miscellaneous public in search of a home meal. It so happens that good restaurants are few and far between in the Edison vicinity, so that, "Let's go over to Mrs. Bechtel's" has become a well-known phrase as well as second thought with anyone in search of a good meal. To date, the hospitality has shown no signs of faltering.

AWARDED AN IRON CROSS

BY PUBLIC SENTIMENT

FOR TREMENDOUS PULLING POWER



IN THE FACE OF FIERCE COMPETITION

THE EXPLOITS OF ELAINE

THE PATHÉ EXCHANGE, INC.

EXECUTIVE OFFICES - - 25 W. 45th STREET, NEW YORK CITY

HIGH-PRICED MISINFORMATION

An Interesting Letter from the Selig Polyscope Company

THE SELIG POLYSCOPE COMPANY, INC.

CHICAGO, Ill., Feb. 25, 1915.

Motion Picture Editor, NEW YORK DRAMATIC MIRROR:

DEAR SIR.—Will you permit me space in the valuable columns of your publication to call attention to a new annoyance that must be borne by the long-suffering manufacturers of motion pictures? Not only are the business men, engaged in a great and important industry, badgered by special taxes, State and local censors, reformers, so-called, etc., but great injury is also given to their business by the misleading articles and stories that are appearing more and more frequently in the magazines and other publications.

It seems that the higher classed the publication, the more ready and willing is the editor thereof to accept and pay for at highest rates the work of some writer who, with superficial knowledge of the film game, nevertheless takes his pen in hand and dashes off a page or two of the "inside history" of the motion picture art.

The American people have been given the false conception by such articles that every motion picture manufacturer is rolling in wealth; and "millionaires made over night" is a most common and favorite expression. It should be stated here that motion picture manufacturers of the better class are business men who worked onward and upward and builded their industries after the manner followed by any other line of trade. Few of them are millionaires and one manufacturer reputed to have made a million dollars in eight years has been in the motion picture game for nearly twenty years.

Articles purporting to present facts as to the wonderful prosperity to be uncovered in the motion picture industry are not only misleading, but they tempt the unwary to invest in stock promotion schemes. Many have invested their savings in some "wild cat" concern only to lose their money.

A recent article in the *Saturday Evening Post* has created amusement among those who have long been affiliated in the motion picture industry. Here are a few pearls:

". . . One can do in pantomime in a foot or so of film more than he could do in ten minutes if his characters talked." (That is to say, allowing 180 minutes of actual open stage to an average play, all the business of that play could be put over in fifteen or thirty feet of film!)

To quote again: "Until then (eighteen months ago), none of the stars of the American stage, no good writers, and not any of the better plays had been exploited."

"The one-reel comedies and two-reel plays of the professional moving picture playwriter have small vogue to-day, though some of the smaller houses still stick to them."

Another statement: . . . "Apart from the aforesaid feature companies there are, . . . and the Lubin Company. These companies have ceased producing short films and are now doing features."

Again: . . . "The General and Universal companies have also dropped the shorter film and entered the feature field."

And finally: . . . "The vogue of the old moving picture actor has gone. His place has been taken by such favorites as Ethel Barrymore. . . ."

In view of the wide circulation of the *Post*, we think such statements are injurious to the film companies. The General Film Company has not dropped the short film. The Selig Company not only produces special features, known throughout the civilized world, but we also specialize in one and two-reel picture plays. There will always be a demand for the shorter length releases of worth, for they add variety to the programmes. Eighteen months ago many elaborate productions had been produced, including stage plays. The professional writer of motion pictures never enjoyed the prosperity that he does to-day. When the playwrights of the legitimate stage, the novelists and the short fiction writers submit work, in nine times out of ten it must be put in shape by the "professional moving picture playwriter," so-called. There is also a great demand for his original work.

The vogue for the "old" moving picture actor is decidedly not gone. What actor or actress who to-day enters the motion picture work can claim popularity with Kathlyn Williams, Thomas Santschi, Bessie Eyton, Stella Razeto, Maurice Costello, Crane Wilbur, Arthur Johnson, Francis Bushman and half a hundred other motion picture players?

The Lubin Company and the Universal Company have not dropped shorter films, but rather specialize in releases of one and two reels.

There are many axes to grind in any profession, but it ill behooves editors of standard publications to be deceived by the incorrect, misleading and frequently unjust statements of those writers who are in no position to speak authoritatively of the great profession of motion pictures.

Yours very truly,
THE SELIG POLYSCOPE COMPANY.
Per H. C. HOAGLAND.

LAS VEGAS

(THE IDEAL MOTION PICTURE POINT)

QUERY — COMMERCIAL CLUB — LAS VEGAS N. M. — Main Line A. T. & S. F.

ALL THAT'S (Apologies to Ben Wilson) — IN — SCENERY CLIMATE HOSPITALITY

NEWSY NOTES

The World Film Corporation has just issued an interesting general letter headed "Correct Advertising," that forms a valuable link in the company's "exhibitors' aids." The letter lays particular stress on the importance of laying stress on the star's name in exploiting a picture.

Ruth Helen Davis has been secured by Jack Rose, president of the Humanology Film Company, to prepare for early production a play based on "Divorce," the famous poem by Ella Wheeler Wilcox. Louis Reeves Harrison is scenario director for the Humanology Company.

In collaboration with the *Chicago Tribune*, the Selig Company is offering $500 in prizes for the best stories of less than 500 words about "The funniest event of your life." The prize-winning stories will be made into scenarios for early production. Contest closes May 2; no manuscripts will be returned. Address, Contest Editor, Right Off the Reel Page, Chicago *Tribune*."

The Board of Directors of the Cosmos Feature Film Corporation, 120 West Forty-sixth Street, has accepted the resignation of Leo Rosengarten as president. Arthur H. Jacobs, the vice-president, to whom Mr. Rosengarten has sold his entire interest in the company, was elected as the new president.

Following out their programme of opening more exchanges, the Picture Playhouse Film Company has rented an office at 23 Piedmont Street, Boston, Mass., where John Curran has been installed as manager with a full set of eighteen feature releases and a number of comedies.

The Triangle Film Company, Maxwell H. Swain, president and general manager, has started operations in Baltimore, Md. Industrial pictures are being produced now, but standard comedies and dramas are expected to follow. It is said that the erection of a studio will be started on March 1.

Director William D. Taylor has brought new and attractive photographic effects in both his recent features, "The Last Chapter" and "The High Hand."

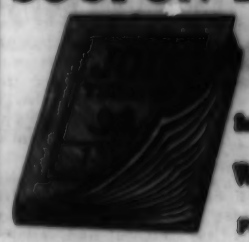
Reina Valdez, of the Fiction Films, is challenger in "A" class of cookery. If it be a pie contest, we are not especially busy right now and easily can serve on a board of judges.

"To imagine that Mr. Griffith produced 'The Clansman' without aid of a script is sufficient for the average guilt in Gotham to marvel," writes genial Peggotty Keefe. As we do not feel like a visit at present we decline to marvel until Mr. Keefe hands out the answer. Did Griffith do it?

COUPON BOOKS

—FOR—

MOVIES



5's and 10's

Samples and Prices on Request

Weldon, Williams & Lick

Fort Smith, Ark.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

W. E. WING,
Of Selig Scenario Staff.

Who is it clears life's paths for me?
The Mailman.
Who's blind to faults that others see?
The Mailman.
Who always greets me at the door
When each day's bit of work is o'er,
And brings back plots I've seen before?
The Mailman!

"As an ardent follower of the 'silent drama,' and a reader of your splendid department in THE MIRROR, I take the liberty to suggest the following: There is a growing tendency, in the production of motion pictures to assassinate the King's English in the sub-titles, etc. An expensive feature, perfect in the matter of production, photography and scenario, is rendered inferior by grammatical errors in the sub-titles; and in order that these errors may be given the publicity they deserve, would it not be a benefit to humanity to publish a few of these errors each week? In a certain military feature of recent issue there appears the following (referring to the cowardice of an army officer): 'This effects the honor of the Regiment'!" C. R. Prettyman, who writes the above pungent criticism, is evidently a student of motion pictures. His criticism is of the kind that counts. Titles and sub-titles in motion pictures are certainly, in numerous instances, slaughtered to make a Roman holiday. Grammatical construction is ignored, spelling is a lost art; rhetoric? pooh, pooh for that! "Accommodate" comes to bat with either one c or one m, and so it goes. The best motion picture in the world, the production which has cost a small fortune, may be ruined in the eyes of thousands of intelligent people when poor titles, mis-spelled sub-titles and bad grammar predominate. Radical improvement along these lines is needed, not only in the original script but in the course of editorial revision. Let us have peace!

• • • •

Captain Leslie T. Peacocke, well-known writer and editor, will assume control of the Photo-playwright's Department of the *Photoplay Magazine*.

• • • •

Another Viewpoint.

Mr. Stanley S. G. Palmer comes to bat with a reply to arguments which have recently appeared in this department. He writes: "I would like to say a few words in regard to a recent article which appeared on your page of THE DRAMATIC MIRROR. It was written by the head of the script department of one of the large film companies, and in it he says: 'The day of the famous play is passing. Then will come the rush of the managers of the famous authors to turn out original stuff for the screen; all of which junk will have to be finally turned over to a trained script writer to make a production possible. Then, when Mr. Manager comes to realize the folly of his way, he will say to himself: 'Why should I dole out so many extra shekels to this man just for his name, when I have to give to my faithful and reliable script writer in the end, who has to labor night and day to make it worth while on the screen, and for what? This man made his name writing magazine articles and novels, where he got by with his excellent control of the English language, but, as my man tells me, he cannot put flowery language on the screen. You must have action in its place.' Altogether, I think that this is an entirely unjust statement. In the first place, in referring to the famous author's stuff as junk, which will have to be turned over to the trained script writer in the end, he thereby belittles the author's efforts, and gives to the script writer practically all of the credit for the production. The script writer, of course, after receiving the author's story, has to adapt it to the screen, which requires much work on his part, but when it is ready to produce, does it not contain the same plot, or idea, as when it came from the author's hand? Most assuredly it does. With all due respect to the script writer's ability, the plot or idea on which all else is built in no wise comes from him. It is the author who created it, and to him should go the credit. The script writer merely adapts it to the screen. In the first place, in stating that the famous author made his name 'writing magazine articles and novels, where he got by with his excellent control of the English language,' our friend, I think, makes another mistake. No writer of the type of story which is adaptable to motion picture production ever became famous through his excellent control or flowery use of the English language alone. His stories may contain plenty of flowery language, and if so so much the better for the stories, but they also contain good plots and plenty of action. Take 'The Spoilers,' by Rex Beach, for instance. This story certainly contains a good plot and enough action to satisfy any film producer, besides offering an excellent opportunity for scenic effect. In preparing the film adaptation for this play, the script writer has certainly followed the story word for word. The same can be said of 'The Squaw Man,' 'Tess of the Storm Country,' 'The Ghost Breaker,' and any amount of others that have been adapted from books. Certainly all that was required of the script writer in these cases was to condense the book into a form where it could be reproduced in a few thousand feet of film. Our friend also complains of the fact that he is obliged to pay the famous author so many extra shekels just for his name. Regarding this matter, the film producer certainly more than makes up for the extra amount which he pays to the famous author by the extra amount which he makes on his film. He certainly should be willing to pay more if he receives more in return, which he does. If a man buys a piece of goods which he can sell for fifty dollars, he certainly expects to pay more for it than for one which he can only sell for thirty dollars. In summing the whole matter up, I think the film producer owes much to the famous author from whom the story originally comes, and without whom the play would never have been produced." Some of these arguments in defense of the famous author, so-called, are good, some are —well, what do *you* think about it? Write us *your* opinion.

• • • •

Lincoln J. Carter, author, and Lincoln Carter, Jr., and Harvey Ireland, husband and sons of Mrs. Frances F. Carter, who died Jan. 12, are named to share her $40,000 estate in her will, filed for probate in Chicago, Ill.

• • • •

A Good Photoplay.

Emmett Campbell Hall rightly believes he has opened a very comprehensive question when a dissertation on what constitutes a good photoplay is called for. Just the same, he has kindly given us his opinion on the subject, which will be found most interesting. We would like other opinions. Mr. Hall writes: "The broad question as to what constitutes a good photoplay is just about as simple and easily disposed of as the determination of what makes a gentleman—and the latter proposition seems still open to argument after a few centuries of discussion, despite the off-hand formulae of quite a few very certain authorities. Unfortunately, epigrammatical platitudes are conclusive only with their enunciators, and a list a mile long of what a thing *isn't* doesn't show us what it is. If these were not mulish facts, any number of gentlemen would settle our present problem without any trouble at all. With the certain knowledge that I will be misunderstood and cast into outer darkness, I am going to assert that there is a present tendency, especially observable in special feature productions of what are in book form and even on the speaking stage quite charming stories, to give the *purely artistic* a disproportionate weight, to the detriment of certain practical elements which, artistic or not, must enter into the composition of a broadly good photoplay. That of the photo-playwright is essentially a commercialized art, and can never attain that high plane where art for art's sake isn't merely a dream. Photoplays are, in the final analysis, articles of a very practical commerce. They must be sold at least three times, by the author, by the manufacturer, and by the exhibitor. To sell is the primary motive of each, each expecting to realize a profit on his investment of thought, labor and money, and every consideration which affects the ultimate object —net profit—must be given weight in the determination of what is a good photoplay. My idea is that a photoplay should conform to the highest ideals of conventional literary and dramatic art so far as is *practicable and practical*. There is a happy medium between those who claim that 'Art' is everything and those who assert that it is nothing. Aside from any ethical consideration, I quite appreciate the practical value of the artistic touch, and realise that, taking two articles of equal intrinsic utilitarian merit, farm wagons, say, that one which in design and coloring more nearly conforms to the principles of true art will far outsell the other, even among people who would hoot at the idea that artistic instincts influenced their decisions. Nevertheless, it would hardly do for the governing board of a wagon factory to confine its discussions to seat designing and color schemes. Stump-clearance and similar matters must receive consideration if the wagons are to sell. The true *photoplay art*, as I conceive it, is to produce a story of compromises, containing true literary and dramatic merit, but written with due regard to commercial considerations, so that the balance sheets will eventually show maximum receipts and minimum expenditures as well as satisfaction to the soul. We are making water pitchers, we'll say, not vases for ornament only, but we will endeavor to make our pitchers just as artistic as may be and remain within the limitations of utility."

• • • •

Neil Shipman, famous as a successful writer of motion picture-plays, says that for over two years she used the mails in sending plots for approval to the leading film manufacturers, and during all that time she did not once have the least grounds for suspecting that her ideas had been filched. We can beat that; in six years we never had a plot stolen; we submitted to the reliable companies.

• • • •

There Are Seven Elements.

Continuing his able discussion as to what constitutes a good photoplay, Emmett Campbell Hall says: "There are to my mind seven elements which must be properly combined to form a 'good' photoplay, and, though I hesitate to do so without explanation, I will assign to them relative weights:

	Per cent.
1. Literary worth, dramatic value, and originality of story	32
2. Fitness and adaptability of story to screen use	20
3. Probable selling value of film	15
4. Expense and convenience of production	12
5. Probable popularity	10
6. Photoplay technique	8
7. Title and sub-titles (originality, etc.)	3
	100

"Point five is intended in a negative sense—that is, credit should be allowed in inverse ratio to the number of persons whose prejudices and beliefs will probably be offended or antagonized. 'Probable selling value' is intended to cover special phases of timeliness, use of subject on which public attention is focused, etc., all the other elements, of course, having direct relation to the selling value of the film by manufacturer and exhibitor, and of the manuscript by the author. I have endeavored, though crudely, I am afraid, to make this point: that *photoplay art* cannot be true art as the term is generally understood, and that it is impossible to pronounce a play broadly 'good' from one point of view only; to be a good photoplay the composition must fulfill both artistic and popular demands, being so well balanced that it will give satisfaction to the author, the expert critic, the business office of the manufacturer, the producing director, the exhibitor, and the final spectator."

• • • •

Jack Herman has found a new field of authorship profitable. He has written a series of films for the Selig Company which are to be released as an athletic series. Lessons in physical culture will be filmed and the leading exponents in the art will be pictured in stories. It is rightly believed that parents wishing their little ones to become healthy men and women will be interested.

• • • •

Names and Addresses.

We are continually receiving requests for the names and addresses of film companies now in the market for scripts. From experience we have found that an attempt to carry week after week the requirements of the various markets is impractical. Requirements are always shifting, and it would be virtually impossible to keep such a list up-to-date. It would do more harm than good. Read the motion picture advertisements in THE MIRROR; they are reliable. Submit your stories only to reliable manufacturers. Avoid all obscure concerns that are advertising for scenarios. Read the stories of the releases that appear in THE MIRROR, and also the film reviews, in order to gain a correct idea of the classes of stories the various companies are producing and releasing.

• • • •

And now comes the real "Jack Hopkins," who writes from the Screen Club stating that he has never been connected with the "Bureau Drawer" company, which must be a "Grand Rapids Concern." We think Epes Sargent and Jack Hopkins are having some fun at our expense! Stop it!

• • • •

Curbstone Sketches.

Thirteen letters asking about proper form, if the correspondence schools are taboo. Editors will give you a printed form if you request it. And we repeat that studying the picture-play on the screen will give you technique.

Several correspondents ask us who wrote this or that poem. We take it they wish to adapt the poems for the screen. Leave poems alone, also copyrighted novels and short stories.

Does this or that company consider plots written by beginners, is becoming a frequent question. The editors of this and that concern do consider stories written by beginners providing the beginners have real-for-sure stories.

Here's one: "Why should manufacturers refuse to read carbon copies when they are just as nice and readable as the original and four of them could be sent to four different companies at the same time." That is the principal reason carbons are not read. Supposing four editors all at the same time accepted that one manuscript?

Here's another: "Do you think the directors have a right to 'improve' a picture, or should the production be interpreted as the author wishes it to be, showing his own individuality instead of the director's." After you receive your money for a plot, it belongs to the purchaser. He can change it, throw it away, or shelve it. It's none of your business. It's *his* property. You have sold it. The groceryman does not dictate how you will dispose of a sack of flour after he receives his money, does he?

• • • •

Producing Without a Script.

Neil G. Caward, in *Motography*, says: "Just think, he directs his pictures without any scenario whatever! Makes 'em right up out of his head as he goes along! Isn't it wonderful? We would not go so far as to say that pictures produced without a scenario are not good; but they are certainly born under a handicap. The motion picture director who expects to produce anything worth while without a scenario has an infinitely bigger job on his hands than the writer who thinks he can 'dash off' a hundred-dollar story without putting any thought on it. One of the greatest of directors has asserted from time to time that the story is the thing—the scenario is more important than the producer. The really great director demands a well-prepared scenario and sees that he gets it."

VITAGRAPH

"BURGLARIOUS BILLY"—Comedy — Monday, Mar. 1
After a series of bumps, Billy bumps in the good graces of his sweetheart's father. The curtain falls and he poses as a hero. BILLY QUIRK as Billy.

"THE SILENT PLEA"—3 Part Drama Broadway Star Feature — Tuesday, Mar. 2
A dramatic appeal for the Widowed Mother's allowance. Produced in co-operation with Sophie Irene Loeb, member of New York State Commission for the relief of Widowed Mothers. EDITH STOREY, HARRY MOREY, DONALD HALL and star cast.

"THE GIRL AT NOLAN'S"—Comedy — Wednesday, Mar. 3
Billy outwits his pursuers, saves his mother from an objectionable suitor and keeps his promise with his sweetheart. MARGARET GIBSON, ANNE SCHAEFER and GEORGE STANLEY.

"PEGGY OF FIFTH AVENUE"—Comedy-Drama — Thursday, Mar. 4
She readily accepts the Doctor when she discovers the Count is bogus and a wife deserter. LILLIAN WALKER as Peggy.

"TWO AND TWO"—Comedy — Friday, Mar. 5
The two women and the doctor are two too many for the two men. They jump from the frying-pan into the fire. FLORA FINCH, WILLIAM SHEA, KATE PRICE and NICHOLAS DUNAEW.

"ROSELYN"—Two Part Drama — Saturday, Mar. 6
Her love turns to hatred. Memory of her child turns hatred to love and she finds peace and happiness. NAOMI CHILDERS and CHARLES WELLESLEY in the leads.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"THE JARR FAMILY DISCOVERS HARLEM"—Comedy	MONDAY, MARCH 8
"SNATCHED FROM A BURNING DEATH"—Drama in Two Parts	TUESDAY, MARCH 9
"A STUDY IN TRAMPS"—Comedy	WEDNESDAY, MARCH 10
"THE BLACK WALLET"—Drama	THURSDAY, MARCH 11
"CUPID'S COLUMN"—Comedy	FRIDAY, MARCH 12
"THE RADIUM THIEVES"—3-Part Drama. Broadway Star Feature	SATURDAY, MARCH 13

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

A MILLION BID	5 Parts	413	5 Parts
GOODNESS GRACIOUS	3 Parts	THE WIN(K)SOME WIDOW	4 Parts
MRS. BARNES OF N. Y.	4 Parts	THE TANGLE	4 Parts
LOVE, LUCK AND GASOLENE	3 Parts	THE LOCKED DOOR	3 Parts
CAPTAIN ALVAREZ	4 Parts	SYLVIA GRAY	4 Parts
SHADOWS OF THE PAST	4 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
MR. BINGLE'S MELODRAMA	3 Parts	THE MAN BEHIND THE DOOR	4 Parts
MY OFFICIAL WIFE	5 Parts	C. O. D. From the Play	4 Parts
UNCLE BILL	3 Parts		
THE PAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	5 Parts		

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y.

SPECIAL BROADWAY STAR FEATURE
RELEASED THROUGH GEN'L FILM SPECIAL SERVICE

C. O. D. IN 4 PARTS
IT HAS A FACE VALUE

C.O.D.

FROM THE PLAY BY FREDERIC CHAPIN

NOT WHAT WE SAY
"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—*N. Y. World.*

WHAT OTHERS SAY
"You had better have your sides insured before going to the Vitagraph Theatre this week, for 'C.O.D.' may split them. Nothing has caused so much laughter as 'C.O.D.'"—*N. Y. American.*

LICENSED FILMS

Scars (Selig, Feb. 24).—This Western mining camp drama has one superb bit of acting, when a man who is shot falls in some rapids and his body floats down the stream over small waterfalls and is thrown violently against rocks and boulders. It made an otherwise tame picture very interesting. The two daughters of a miner return home from boarding school, and one of them falls in the clutches of the camp "Don Juan." She falls down a cliff, and her face is horribly scarred. She later finds that her supposed marriage is not legal, and returns to her father's home. Later, while the "Don Juan" is acting as guide to a party, she tries to shoot him, but only succeeds in scarring the cheek of his employer in a manner similar to her own. Still later she shoots the man who seduced her, as he stands on the bank of a river, where it goes over the rapids. Because of the similarity of their disfigurement the girl and the man fall in love. The scenario was written by Mark E. Swan.

The Still Small Voice (Vitagraph, Feb. 22).—A morbid two-part drama that leaves a bad taste in the mouth. A dumb girl who also appears to be half-witted, inherits $5,000, and two no-account men conspire to marry her and get control of her money, the fortunate one dividing with the other. The girl hears the plot and murders one of the men, and the other arriving on the scene immediately after is convicted of the crime on circumstantial evidence. He is about to be hung, when the girl becomes conscience stricken, and hangs herself from a tree, leaving a note clearing the accused. Helen Gardner does some capable work in a repulsive part, and the photography and settings were good. Charles L. Gaskill was the director.

The Heart of a Bandit (Biograph, Feb. 22).—Pursuit after a bandit and his death, of which he makes a sacrifice for a woman, is the easily comprehended subject of this one-reel melodramatic, mostly out-in-the-open-air drama. A posse that gets started after the half-breed has brought news of Texas Pete's whereabouts, takes up quite some part of the film. Then the outlaw wanders into the barn, where he saves the wife from the very personal violence of the half-breed. He kills the latter, but the woman's husband shoots the outlaw. The latter, on his deathbed, requests that the reward for his capture be paid to the woman. Harry Carey, Charles H. West, and Violet Reid are the principals.

Her Country Cousin (Edison, March 16).—A Wadsworth and Housman comedy with the addition of a good feminine comedian of the grotesque style in the person of Lou Gorey. It depends for its comedy on the fact that the wife tells her cousin from the country, Arthur Housman, if he wants to be a real New York sport he must do everything her husband does. He takes her advice literally, and several amusing incidents follow, reaching a denouement when she discovers him kissing the maid, and knows that her husband has been doing the same thing.

The Night Operator at Buxton (Kalem, March 13).—Robert Vignola directed this installment of the "Hazards" series, while Harry Hoyt wrote the scenario. That it would be full of the railroad lore for which these stories have set a record, or that they would also prove exciting is, for any one having previous acquaintance with them, a certainty. Insurance companies, if these perils continue at their present speed, may add a clause, "Provided you do not take part in the 'Hazards of Helen' series" to their actors' life policies. This story relates the attempt of two men to wreck the gold-bearing express, while another, independently, conceals himself in the express car. The night operator rides in the car, in place of the man whose child is sick. Eventually both parties to the robbery are captured, and reward is meted out where it belongs. F.

Ham at the Garbage Gentlemen's Ball (Kalem, March 16).—Ham and Bud, for those unacquainted with these rather recent acquisitions to the comedy heavens, are a sort of Mutt and Jeff in real life. They represent the long and the short of it, and first appearances, for this reason, are all in their favor. For the present offering they have also been allowed to write their own scenario. This might have been seriously funny about a year ago, but even a picture audience demands a modicum of novelty once in a while. It is the same old knock down or kick down material, the nearest approach to novelty being the name of the ball. Chance Ward directed. F.

Desperate Dud, the Plumber (Kalem, March 12).—Exaggeration of the trials and triumphs of one of the mechanics' trades (the plumbers, here) gives this knockabout offering its plot skeleton. The manner in which a plumber is called, responds, and mixes pleas, flirtation, and disorder has had screen exposition ere this, and though the limit in the way of camera deceit and slapstick effects is reached again and again, it adds nothing particularly new to this general subject. F.

Slim Higgins (Selig, Feb. 23).—A weak Western drama which has as its theme the reforming power of love. It is poorly constructed, and just fritters away at the end without reaching anything approaching a dramatic climax. A Western desperado has everybody with whom he comes in contact scared to death, until he meets the daughter of an emigrant with whom he falls in love, and because of her gives up his wild and desperate ways. E.

Poet and Peasant (Lubin, Feb. 23).—It would seem as if every one connected with this picture, author, director, and actors, had missed an opportunity, for it has all of the component parts of a good picture, and yet it misses fire and leaves the impression of something weak and puerile. Arthur V. Johnson, Lottie Briscoe, and Howard Mitchell have the principal parts, and they miss utterly the opportunity to show some real histrionic ability. A slave maid-servant steals the writings of an impecunious poet, but later receiving an unexpected legacy, has his poems published. He is in love with the fiance of his wealthy friend, but his affection is laughed at, and he attempts to commit suicide, only to be rescued by the maid-servant, who is rewarded with the love she has long sought. E.

U. S. COMPANY IN TROUBLE

San Diego newspapers report the arrest of J. Arthur Nelson, vice president of the United States Film Company. Stockholders are said to be prosecuting, alleging the misappropriation of funds. The U. S. Company has had an erratic career. It has opened and closed several times.

HENRY B. WALTHALL

RECENT RELEASES

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LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA

(Coming) THE CLANSMAN

FRANK POWELL

Producer of: A Fool There Was — The Children of the Ghetto
Officer 666 — Coming: From the Valley of the Missing
SCREEN CLUB

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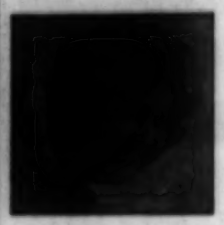
EDISON DIRECTOR *Current Release*
Stickin' Around—Mar. 1
The Heavenly Cook—Mar. 8

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases by
Vitagraph, Edison, American, Salem, Etc.



A HEAD
A CURL
A SMILE

ELSIE MACLEOD
LEADS VICTOR

PERCY HELTON ★ "THE WAIF"
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Shubert Vitagraph Program

Hours Shubert Vitagraph 11 A.M. to 1 P.M.
Eighteen East Forty-first St., Thirteenth Floor

Myrtle Stedman is becoming a social butterfly. Because of her beautiful voice she constantly is in demand at functions, because of her personal charm as well as her splendid vocal gift.

The trifling habit of Tom Mix, of using real bullets in his Selig thrillers, set back the author of this innovation a bit during a scene at Glendale. Mix always has defended his bullet theory on the ground of needed realism, explaining that he had a "good shot" behind the gun. Even this did not prevent a seething chunk of lead from splitting on a rock, one-half the bullet taking a trip through Tom's lower jaw. He pried the piece of missile out of his mouth just under his teeth, using his jackknife. This hole in the chin so bothered the Mix person that he was unable to chew steak at dinner that day. Instead, he was forced to eat beans after a hard day's work, much to his disgust.

ADOLPH ZUKOR RETURNS

Famous Players' President Explains the Organization of Select Film Booking Agency

Adolph Zukor, President of the Famous Players Film Co., returned the early part of last week from Los Angeles, where he went about a month ago to visit the western studios of the Famous Players. In California Mr. Zukor made many important plans for the forthcoming activities of the Famous Players' western organization, from which a series of important Mary Pickford productions are soon expected.

It is said that Mr. Zukor also stopped in many of the principal cities of this country en route to and from Los Angeles, where he conferred with the managements of important local theaters regarding the booking of the Famous Players' spectacle, "The Eternal City," and other important features of this nature to follow, that will be booked through the Select Film Booking Agency, organized before Mr. Zukor's departure for the West.

In speaking of his plans for the Select Agency, Mr. Zukor said:

"Some time ago I became convinced that a serious disadvantage of the regular film programme was the necessity it involved of placing all feature productions on a single standard of importance, thereby jeopardizing the exploitation with financial and artistic success of more pretentious feature offerings such as "The Eternal City." To eliminate this harmful phase in the distribution of feature films, the Select Film Booking Agency was created, through which it will be possible to book these augmented productions in a circle of important theaters throughout the country for unlimited engagements, and when they have attained the prestige of having had these extensive metropolitan runs, to be then placed on the regular programme, when all exhibitors could obtain these notable productions, with the added importance derived from the metropolitan runs attached.

"It is very gratifying that exhibitors and theatrical managers throughout the country agree upon the value of this innovation and coincide in their belief with the personnel of the Famous Players Film Co., that this movement will result in bridging the last gap between the screen and the stage."

Sydney M. Baber, the manager of the Famous Players' London office, accompanied Mr. Zukor on his transcontinental trip.

NEXT BOSWORTH RELEASE

Closely following Elsie Janis in "The Caprices of Kitty," Bosworth, Inc. announces as a forthcoming release, "Sunshine Molly," produced by Lois Weber and Phillips Smalley. This is a photoplay of unusual qualities, both spectacular and dramatic, and a picture, which, judging from the advance reports, will register another triumph for the producers.

The story presents a drama of life in the California oil fields. Adele Farrington, Herbert Standing, Vera Lewis and Roberta Hickman as well as Margaret Edwardes, attend to the humorous side of the story. An unusual feature in "Sunshine Molly" is a scene showing the burning of three oil-wells, and a number of unusual photographic effects handled by "Dal" Claussen.

FRITZI SCHEFF AT BOSWORTH'S

Fritzi Scheff, is now busily engaged at the Bosworth studios at Los Angeles where she is being filmed in her late success at the Casino Theater, New York, "Pretty Mrs. Smith." The star is highly enthusiastic over her work before the camera, which thus far consisted chiefly of playing golf, tennis and canoeing, and every morning finds her at the studio bright and early ready for the day's work. Owen Moore plays opposite the temperamental Fritzi, and together with Myrtle Stedman and an all-star cast will offer her splendid support.

Perfect in Every Detail

Rena Rogers

Appearing in

"Cousin Fluffy"

One of the Funniest Comedies Ever Photographed

This versatile player appears each week in one reel comedies which are released exclusively through Kriterion Service.

Two-Part Subjects
FOR THE WEEK

THE SKEIN OF LIFE — Paragon
THE BROKEN GLASS — Santa Barbara
THE BOND OF FRIENDSHIP — Alhambra
KIDNAPPED — Trump
LOVE'S VENDETTA — Monty
THE SORORITY SISTER — Kriterion

KRITERION
1600 Broadway New York City

THE SERIAL MOTION PICTURE

BY IRA M. LOWRY

General Manager of the Lubin Company

The series and the serial have become as important in the picture business as they are in the magazine world, and should occupy the same relation to other forms of releases as is borne by installment stories to the other features of good magazines. A proper balance should be maintained, a certain number of big features, so many short subjects for variety and utility, and a good continued story to carry over interest and guarantee a continued patronage—that is the ideal programme for a magazine, as has been demonstrated beyond all question, and, for identical reasons, it is the ideal programme for a motion picture theater. As the Lubin Company is striving to serve the best interests of the exhibitor, we are following just such a schedule with our releases.

The success of "The Beloved Adventurer" emphatically confirmed our theory that a serial should be released in single-reel installments, and should not be drawn out to undue length. I may say here that a great many persons fail to realize how vitally important it is that a serial be a really good story. Of course, it is most desirable that every subject, whether it be a half reel or five reels, be a good story, but should it unfortunately happen that a house show one film without particular strength, no permanent harm is done—it is soon over with, and good stories which have preceded and will immediately follow will cause it to be forgotten—it is a passing incident. On the other hand, if a serial story is poor, people will actually keep away from the house showing it, for no one will deliberately take in a show, a part of which he knows he will not like, on the chance of seeing something which he may enjoy, and may form a habit of going elsewhere before the serial has run its course. And if the thing drags along for an interminable period, persons will weary of it, even though it be a meritorious offering. Inversely, a good and reasonably short serial is a drawing card the value of which can scarcely be overestimated.

The Lubin Company has learned much through the experience with our two installment stories already released, and this information will be applied to the advantage of the third serial, which will immediately follow "Patsy Bolivar." It will consist of fifteen single-reel installments, released at the rate of one each week. It was written by Emmett Campbell Hall. I may add that it differs in a fundamental manner from any serial heretofore seen, and that it has several features which will be entirely new in photoplays, one of which, particularly, will create a decided sensation and may lead to almost revolutionary changes in photoplay technique. The title of the new serial is "Road o' Strife."

Photo by Arnold Genthe.

TWO THOUSAND DOLLARS IS THE PRICE SCULPTOR MARIO KORPELL PLACES ON THIS BUST OF ELEANOR WOODRUFF, THE VITAGRAPH PLAYER.

New Haven, Conn., has a new picture house on State Street, called the "Savoy," operated by Harry Cohen.

Dallas, Texas, has twenty-five theaters, twenty-two of which are picture houses. The other three are divided between legitimate, vaudeville, and musical comedy. Local political conditions have improved, the cotton problem is less pressing, and the film places have been the first to reflect the bettering conditions.

PRIZE CONTEST FILM SEEN

Edison Has Already Completed "The Phantom Thief"—Mr. Plimpton Speaks of Contest

"The Phantom Thief," the Mirror-Edison prize play has been completed, and the picture was last week shown to an interesting audience, made up of the judges in the contest, and trade paper reviewers. The picture lives up to all expectations, and was stamped by the reviewers as a single reeler well worth while. In order to remove any question of partiality "The Phantom Thief" will not be reviewed by a member of our reviewing staff, but we will give you a surprise next week in a review by William F. Haddock, one of the best known screen producers in the business. Mr. Haddock has been commissioned to sharpen his axe and give a critical review of the picture. We have no doubt that you will appreciate a review written by a producer who is recognized as in the front rank of his profession.

As we promised last week, Horace Plimpton has written a summary of the impressions he gained as a judge in the contest which we take pleasure in presenting to you this week. Mr. Plimpton's article follows:

By HORACE G. PLIMPTON

Two things struck me particularly in connection with this contest. First, the large number of scenario endings contributed, and secondly, the generally workmanlike form in which they were sent in. I did not see a single manuscript that was not carefully prepared. This indicates a familiarity with the physical condition in which scenarios should be submitted, which is, I think, gratifying.

As to the subject matter, there was a very great similarity in the endings suggested. I should be inclined to think that over half had the artist himself steal the portrait, although I am inclined to think that if I, myself, had been trying an ending, it might have occurred to me differently. Curiously, hardly anyone suggested the theft by Reece and Pilmm, the picture thieves. It was evidently thought on all hands that this was simply a plant to throw one off the track.

The fault with many endings submitted, in my judgment, was that the author depended upon the recognition of the baby in order to clear up the false story circulated by Nana, the model. This, in my personal judgment, is unreasonable. Babies at that age look so much alike that I believe it would be quite impossible for one to recognize a child that had been seen only once. This again brought up the thought that had Mr. Swan planted in his own scenario some obvious mark of recognition on the baby such as a ribbon or something of that sort, it would have made the ending probable and altogether desirable. However, he did not do that and, therefore, we were forced to the decision based upon Mr. Swan's scenario as it stood. Again, several authors had Lady Sylvia, for some unknown reason, suddenly take up settlement work and shot her almost immediately into Mrs. Badger's house. This seemed altogether unlikely.

In the accepted ending, the denouement seems to be brought about with perfect plausibility. It is not at all unlikely that she would pass Nana in the street. It is altogether possible that her car would knock her down and having done so, it is more than likely that Nana would be overcome by contrition and would disclose the whole story. Further, the way the return of the portrait itself is accomplished is, in my judgment, both delicate and dramatic. Altogether, I feel that the entire scenario makes a strong and interesting picture.

The whole contest has been very interesting to me from the beginning and we have done our best to bring it to a satisfactory ending by the excellence of the production. I am sure that the Edison Company feels very glad of the opportunity to co-operate with THE DRAMATIC MIRROR.

WARREN A DE MILLE

Interesting History Back of "The Warrens of Virginia," in Play and Film

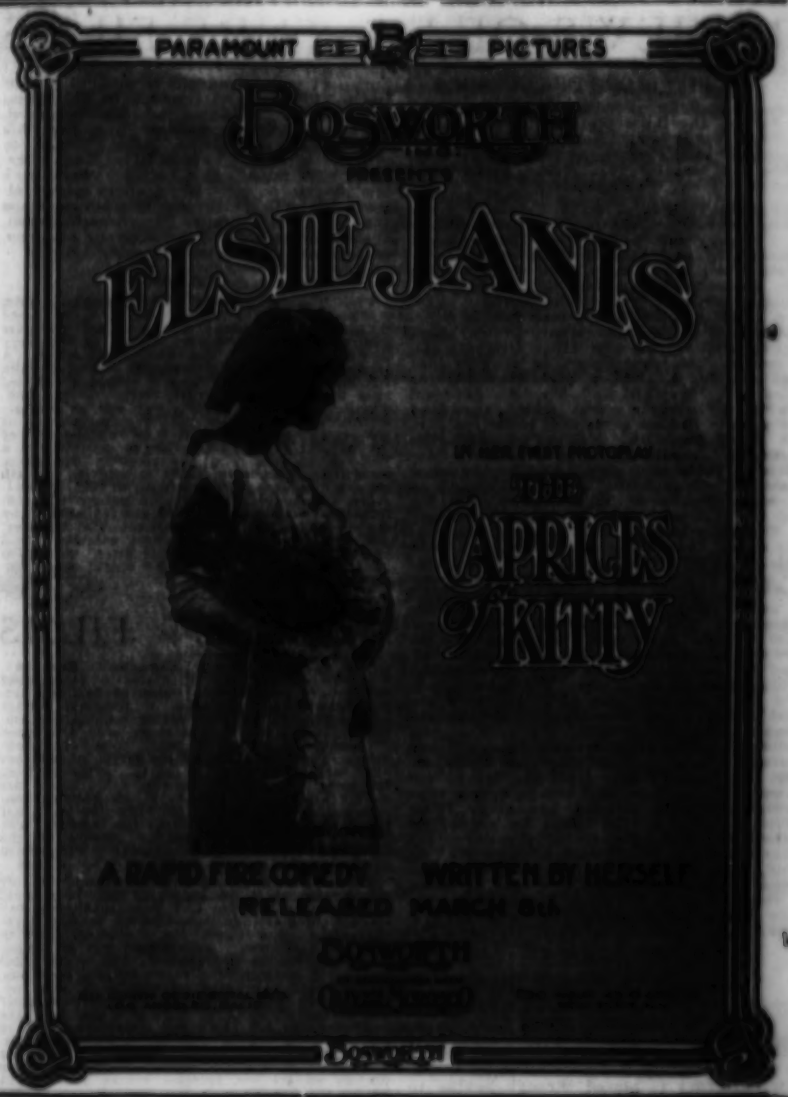
It is seldom that the production of a motion picture involves a labor of love on the part of the producer and the principal actors. Few moving picture plays have been thought over, talked over and dreamed over, as the forthcoming Jesse L. Lasky film production of the Belasco play, "The Warrens of Virginia," from the pen of William C. De Mille, the eminent playwright. The production for the screen was made by Cecil B. De Mille, brother of the author and the story is that of an incident in the life of Colonel H. C. De Mille of the Confederate army, grandfather of the brothers, and told to them by their grandmother.

In writing the drama for David Belasco, William De Mille changed the name of the role played in real life by his grandfather to "General Buck Warren" and called the play "The Warrens of Virginia."

Ever since Cecil de Mille, director general of the Lasky company, has been in the motion picture business, he and William De Mille have been anxious to do "The Warrens" for the camera. In the De Mille home in New York, occupied by the mother of the two brothers, were a number of pieces of furniture and family heirlooms that were in the De Mille home in Virginia during the war, when the scenes of the play were laid. These were desired for the production. Mr. Belasco, although a life-long friend of the family, had been unable to prevail upon Mrs. De Mille to permit him to use them in the stage version. Letters from the sons brought polite refusals from the mother to permit any of the antiques to leave New York for Hollywood. It was only after a trip to New York on the part of William De Mille and much earnest pleading the consent was finally secured for the shipment of the collection to California. While in the East, William De Mille and a photographer visited the De Mille home in Virginia and took photographs of the house, both exterior and interior, and the surrounding scenery to aid in the reproduction of the scenes on the Lasky 18,000-acre ranch near San Fernando where the battle scenes and the blowing up of the supply train took place.

ELEANOR WOODRUFF, who is now in Texas with the Vitagraph players under Lionel Belmore, has lost some of her daring since a long ride into the country surrounding Fort Clark brought her a far from pleasant adventure with an armadillo.

THE ALL-STAR CAST IN THE PRIZE PHOTOPLAY, "THE PHANTOM THIEF."
From the Left, George Wright, Sally Crute, Edward Earle; Sitting, Helen Strickland, Gertrude McCoy and W. T. Carleton.



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REVIEWS OF FEATURE FILMS

"THE RED BLOOD OF COURAGE"

Two-Reel Selig Production Written by James O. Curwood and Directed by Thomas Santschi. Released Feb. 22.

Professor Duane, ethnologist .... Thomas Bates
Lydia, his daughter ..... Bessie Eyton
Roscoe Harding, his assistant. Thomas Santschi
Lieutenant Tavish ..... Lafayette McKee
Nalo, the native woman ..... Adda Gleason

To carry out a story at times almost astounding and to make this appear real besides in the seemingly difficult task which Mr. Santschi has set himself. It is a production strongly reminiscent of the "Kathlyn" series, principally, one suspects, because it is set in India, where the turbaned figures and camels and other Oriental evidence recalled these figures in a series that has set, for a time, a high standard for others to live up to. Thomas Santschi stands well over six feet, which, combined with his well-known virility, lends his part its usual masculine dominance and brute strength. Bessie Eyton is a suitably cast mate in these roles demanding at the same time an adventurous personality and a woman capable of satisfactorily carrying out the scenes required by a banal ending.

The story is made quite clear in the first place, as the ethnologist (will they look this up at home?) prepares to visit a buried city and new peoples in India. His assistant, a lieutenant who joins the party, and a native prince, are all in love with his daughter. The lieutenant plots with a native woman, as a result of which the assistant is dismissed. The party sets out, and the rest of the film takes place on the white sands of the desert. The prince leads the party on, and one night captures the girl and has the ethnologist and the lieutenant done away with. The other man follows, fortunately, rescues the girl and wrings a confession of his plot to injure him in the girl's eyes from the dying lieutenant. He and the girl escape over a rope bridge swinging between two sheer cliffs. With a slash of the blade he sends the prince and his followers to the depths as they chance to be crossing all together. If this, however, were a melodrama in the usual sense of picturing it would be called "The Escape on the Rope Bridge," whereas this final thrill is merely an added attraction, so to speak, to an exciting drama.

F.

"UNFAITHFUL TO HIS TRUST"

Two-Reel Kalem Drama, Directed by Kenean Buel. Released March 15.

Eugenia, banker's daughter ..... Alice Joyce
Floyd, prosecuting attorney ..... Guy Coombs

The difficult predicament in which a district attorney is placed through having to prosecute the girl's father is the subject, not by any means new, devised to give Alice Joyce a suitable vehicle.

Business laxness allows the cashier to "O. K." some securities which the president should have examined. The bank fails, and with it the young attorney loses all his savings. He is engaged to the daughter of the bank president but is forced to prosecute. A verdict of guilty is followed by the attorney's plea, which allows the president to go free. The latter and his daughter retire to their hunting lodge.

The attorney breaks down from overwork and his doctor orders him away for a rest, the place recommended being the identical lodge. The girl, when she hears that he is coming, rebels, for she has vowed that she will never see him again. However, because her father can use the money, she agrees to have him as boarder, but arranges not to have him know that either she or her father are in the same house. Of course trifles that he finds puzzle him, when one day the girl, pretty well covered up, volunteers as his companion for the hunt. We are now confronted with the predicament of having a man hunting with a woman whose face he does not look at, for it is not until she accidentally shoots him that she is forced to reveal her identity. Of course, all is forgiven. Spanish moss, the bayou scenery and general Southern atmosphere is a pleasing feature of the film.

F.

"HEART OF FLAME"

Two-Reel American Drama Directed by Thomas Ricketts and Released March 1.

Gordon, violinist ..... David Lythgoe
Von Eckorf, his instructor ... Harry Von Meter
Zira, the Gypsy girl ..... Vivian Rich
Checo, the jealous one ..... Jack Richardson

This picture is one of a series of Flying A features that are typical of themselves alone. Each strive for the same effect, which may best be described as sentimentality. To stir the pulse of pity for the characters every artifice pointing to this end has been employed—tinting, acting, noticeable inserts of unusual wording, and lastly as much beauty as a camera may include without detracting too much from the continuity of the plot. There is no bashfulness about conveying what would ordinarily be considered "mushy" words of love and pleading. But what is more to the point, the plot is comparatively simple to allow a painstaking picturization utilizing to the best advantages the above means to bring about their result.

The young musician, coached by his teacher, is signed for concert work at a large sum. Before beginning his engagement he and the old musician take a vacation in the woods. Stopping at the cabin of a gypsy, the youth meets the daughter of the house, who is first met disporting her bare feet in a mountain stream. Love, of course, follows, and inspired by this ideal his concert work is tremendously successful. Love, however, so masters him that his aged teacher travels to the mountains to beg the girl to give him up. She determines to follow to the city and hear him play in public. Her jealous suitor follows. Outside the theater this person stabs the girl. She dies in the dressing-room, where her death, one is given to presume, will inspire him to still greater heights.

F.

The Truth About Dan Deering (Big U, March 11).—A good gambling house scene in a Western mining camp is about the only good thing in this two-part drama, as the story is weak and puerile and wholly impossible. A young man goes West to discover a mining claim left him by his father, and is robbed and killed by a Western gambler. His sister, coming to him, wins the gambler's heart, but one of his accomplices threatens to disclose the murder of her brother unless permitted to rob the girl of her money. It is impossible to conceive of a Western gambler who has recently won large sums from the miners, being so depleted of cash that he is forced to confess himself a cardsharp and a cheat in order to permit the confederate to collect the $500 reward offered by the sheriff for this information. The gambler, who, I take it, was an honest gambler, could not survive the disgrace of his forced confession and killed himself just as the sheriff was coming to execute his arrest.

E.

MUTUAL FILMS

She Never Knew (American, Feb. 24).—A well-handled strong dramatic story that would have been greatly improved had the acting been more finished. A trusting mother has a drunken son who, after robbing his employer, runs away with a circus, who soon tires of him. He returns to their room one night drunk, and finds her in the arms of another man, and chokes her to death. Fleeing from the scene of his crime he enters his home just as his aged mother shoots at an escaped convict. The bullet hits and kills the son, but the daughter conceals it from the mother. The reel closes with the pathetic picture of the mother still waiting and expecting the return of her recreant son.

E.

The Derelict (American, March 3).—It would seem as if the author of this play could have found a stronger and more consistent way of concluding it than depending on the old worn-out artifice of a dream, for it started out with a rather good idea. An engaged girl is strenuously opposed to drunkenness, and states that she would have nothing to do with a man who looked too long on the wine when it was red. While her fiancee is giving a bachelor dinner her father is stricken with apoplexy, and she telephones to her lover for assistance, only to find when he arrives that he is very much intoxicated. He pleads for forgiveness, but she breaks the engagement, and then falling asleep dreams of all the horrible things that might happen to her through the drunkenness of the man she might eventually marry. Awaking she has a change of heart, and the fiancee is forgiven on his promise never to do it again. Edward Coxen and Winifred Greenwood handle the two feature parts capably.

E.

Which Would You Rather Be? (Beauty, Feb. 2).—The happy lot of the man who married is here contrasted with the one who backed out on his wedding eve. It is a subject big with possibilities and interest and told here in a pretty romantic way until near the end. The Beauty cast is increased by the addition herewith of two leads in Virginia Kirtley and Kathryn Wilson, both of whom are very acceptable on the screen. Otherwise it is staged as one would expect to find is a continuation of this company's high brand of picturization. The two traveling salesmen arriving in town are waited on by two "hashers" and on the next trip become engaged to them. Each is to have a place in the business of the girl's father. Misgivings, however, creep into the mind of the one salesman, his indecision being aided by the sight of a man who claims he was driven to drink by his wife. A year elapses. The benedict is shown with twins while the younger man's state of prosperity is indicated by his loss of position. He now decides to go back to the girl he deserted, the more so since he reads of her father's death, and her inheritance. One is tempted to suspect that the author intended no such lapse of morality in assigning this as reason for his going back.

F.

Imitations (American, Feb. 3).—For contrast, we are first shown the children, two girls, one a blond, who vie for the company of the little boy. Then a shift of fifteen years or more and the brunette, who is engaged to the young man, grown up, rejoices over the coming of her childhood friend, the other girl also grown up. By the latter's management the young man hears the girl to whom he is engaged tell the other one that her love is only imitation, and thereafter he sends her imitation gifts, such as flowers and jewelry, until she wakes up to the fact that he is "on." Throughout the reel double exposures and fadeouts reveal the similarity of the present to their childish manoeuvres which all are able to recall with unerring memory as a guidance to the present. The cast of three includes Ed. Coxen, Winifred Greenwood and Edith Borella, with clever children in the youthful parts. Film metaphor, by these visions, is a matter of second nature and the highest effectiveness with the Flying A pictures.

F.

Caught in the Park (Keystone, Feb. 6).—The park, its benches and a quartette of capable pantomimists, are sufficient to make a roaring good slapstick comedy, depending entirely upon the actors, their make-ups, and nothing more than a director. This is a one-reel offering, in which a husband leaves his plain wife to flirt with the wife of the other man, and ends in a series of adroitly buried bricks and splashings about in puddles. That and nothing more produces gales of laughter, and adds one more to the already large list of Keystone successes.

A Glimpse of the San Diego Exposition (Keystone, Feb. 13).—To finish the reel with Ye Olden Grafter, panoramas of the San Diego Exposition buildings are given, not the least attraction being the Panama Film Company's concession where moving pictures are shown in the making.

F.

The Remaining Episodes of

RUNAWAY JUNE

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Will Be Laid in

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And Will Include

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UNIVERSAL FILMS REX BRAND

IN THE SERIAL FIELD

Elaine Continues to Thrill Her Followers—Her Rival, "The Girl Detective," Equally Successful

"THE DEATH RAY"

The Ninth Episode in the "Exploits of Elaine," by Arthur B. Reeve. Featuring Arnold Daly and Pearl White.

Craig Kennedy ..... Arnold Daly
Elaine Dodge ..... Pearl White
Aunt Josephine ..... Rose M. Wharton
Perry Bennett ..... Sheldon Lewis
Walter Jameson ..... Creighton Hale
Butler ..... Lee Bey Baker

In this episode the Clutching Hand is as scientific as the masterful Craig Kennedy and calls to his aid in getting rid of the celebrated detective a machine dispensing an infra-red ray which is supposed to disintegrate anything with which it comes in contact. The Clutching Hand threatens Elaine and says that unless she gets rid of Kennedy an innocent pedestrian will drop dead in front of his laboratory every hour. The threat is fulfilled and Kennedy and Jamieson decide to leave the country. They embark on a steamship for South America, but leave almost immediately disguised as two porters. Kennedy discovers that platinum will divert the ray, but is captured by the Clutching Hand and confined in a concrete pit, where, with Elaine, who has also been captured, looking on, the Clutching Hand seeks to destroy Kennedy and Jamieson with the infra-red ray. Kennedy diverts it with a disc of platinum and sets the floor of the building on fire. They are all rescued in the nick of time by the police, whom Kennedy has previously ordered to raid the headquarters of the criminal gang.

Arnold Daly, Pearl White, and Creighton Hale continue their very capable acting, and the settings and photography were up to the usual high standard maintained in this series. E.

"THE TRAPDOOR"

Two Part Kalem Feature in "The Girl Detective Series." Released March 17. Directed by James W. Horne. Hamilton Smith, author.

The Girl Detective, Cleo Ridgely.

Followers of this serial will remember that in the closing incident of the last number Ruth's father had summarily ordered her to stop her detective work as it was bringing her into too great danger. The opening scene of this instalment discovers Cleo Ridgely seated at the desk that her predecessor occupied. For her initial effort Author Smith has devised a clever story based on a robbery of jewels from a retail gem establishment. Not only is the plot clever but its detection by the girl is not only still more ingenious, but rarer than that, quite clear.

A little pocket in her lap-dog's coat enables the woman to conceal the gems and walk out of the store. The girl detective and her male assistant see a pocketbook being taken from her by a sneak-thief. But the woman, after the man is captured, refuses to identify the purse as her's. The assistant follows the gem thief. She springs a trap door and he falls into the store well. Water rises gradually and to add realism a number of pet rats swim around or else climb on his shoulders and head. A few such scenes as these and the lot of the picture actor would not be considered so enviable. The girl has followed the men, who likewise imprison her. She, however, manages to escape. With the aid of the police she captures them and they take her to the woman's address. The assistant is freed and the way the jewels were taken is cleared up. And finally it is established that the men were former accomplices who "had something on her" so that she dared not complain of the theft of the purse.

Cleo Ridgely is properly severe and the benefits of an open-air life stand her in good stead in those scenes that demand activity. P.

"THE BLACK BOX"

First Episode of the New Universal Special Serial. Written by E. Phillips Oppenheim. Directed by Otis Turner and Released in March.

Quest, the detective ..... Herbert Rawlinson
The Maid ..... Anna Little
The Butler ..... Frank Lloyd

By saying that the characters in this new serial are very much on the E. Phillips Oppenheim order, a wide circle of this author's readers will recognize Quest, the silk-hatted detective; they will know the English duke, his wife and daughter; various officials and an adventuress and her partner who for the picture's duration are the maid and butler. They move much as such people in a detective mystery would normally act, with but one marked exception.

The plot relates the coming of the duke's daughter to America, where she is found one morning murdered in her apartment. Detective Quest is asked by a puzzled police inspector, to investigate the case. His deductions by which he fastens the crime on the maid and her assistant, who in England was the butler, are the exception which has been noted. The detective uses the higher order of scientific apparatus to bring about his results. What was undoubtedly to be a machine for testing the nerve response elicited a full confession from the girl. An electric thought transferer applied to the girl's mind enabled the detective to see where she thought her partner was and thus to effect his capture with the stolen gems in his possession. Not content with this astounding power, however, the detective also has the girl under his hypnotic spell. The offering ends with this adventure practically completed, yet with promise of good possibility in the next installment. Otis Turner's direction is without fault. P.

"RUNAWAY JUNE"

Seventh Episode in the Serial by George Randolph Chester and Lillian Chester. Released Feb. 24.

The seventh episode of this not too exciting or interesting series deals with June's further attempts to escape from her pursuing husband and the detectives he has employed to trace her. June is always most fortunate, and in every case the husband just misses her by a few seconds. In this episode she returns to Mrs. O'Keefe's for her clothing, and Marie, her maid, and her husband arrives almost the second she has taken her farewell. They arrive at the house of Mrs. Villard, who plans a shopping expedition for that afternoon. The unsuspecting June is taken to the offices of some marine brokers, where she is told that she is to become a guest on a yachting trip in Southern waters arranged by Mr. Blye. This throws June into a panic, and the episode closes with June and her maid escaping in an automobile pursued by the others. E.

INDEPENDENT FILMS

Wild Birds in the Scotch Mountains (Pathe).—A most remarkable series of pictures showing close up views of wild birds feeding their young and getting on their nests. The birds shown were hawks, plover, woodcock, duck, and loon. The camera man responsible for these pictures deserves the utmost credit for his highly-commendable work. On the same reel with A Trip to Madeira. E.

A Trip to Madeira (Pathe).—A beautiful scenic picture of the inland of Madeira showing some attractive scenery well photographed. On the same reel with Wild Birds in the Scotch Mountains. E.

Too Many Beaux (Pathe).—Octavia Handworth does some capable work in this pleasing comedy that would have been improved had the director relied on the situations for his laughs and had not introduced the slapstick effects. Octavia is a manicurist, who invades a country town. On the way the stagecoach is robbed and she is made to disgorge her small fund of savings. On arriving at the town she captures all of the eligible males by her winning and gum chewing ways. At last the town lavish succumbs to her charms, and as she is polishing his nails she recognizes him as the bandit who held up the stagecoach. She cleverly handcuffs him, and receives for his capture a reward of $1,000. She is bothered as to the manner in which to get rid of her numerous admirers, and at last writes to a young man back home, who appears, and to the discomforture of the others walks away with the prize. E.

Pathe News No. 6 (Jan. 20).—The celebration at New Orleans of the peace centennial with England; jobless men appealing to the New York Mayor; 3,000 Oklahoma ponies purchased by the French; a motor ice boat going forty miles an hour; Marie Cooper winning the Point Loma, Cal., auto race; scenes from Rome, where the earthquake has since played havoc; the difficulty of fighting and transporting materials with the continuance of the heavy rains; and half a dozen different subjects from the French and Belgian side of the trenches. The selection of subjects is well made and photographed. P.

Pathe News (Feb. 1).—Cutler races on the Chicago speedway, a new turbine leaving for San Francisco and the much advertised Billy Sunday, were photographed for this news film. The war section is notably timely and graphic in its depiction of the tragedies met on the plains of Europe. Considering the difficulties under which many of the scenes must have been taken, they are remarkably clear. P.

Pathe's Weekly (Feb. 17).—A well-selected series of news events including the wreckage caused by a mysterious explosion at Toledo, Ohio; seaman honored for a heroic rescue; the parade at Boston attendant on the passage of the Suffrage bill by the Legislature; General Rosalie Jones, the suffrage leader, acting as an automobile mechanician; intricate counterfeiting machine captured by Chicago detectives; pageant and parade at Tampa, Fla.; Mr. and Mrs. D. H. Wood with the cart and dog with which they have tramped 21,000 miles; Winter golfers practicing on top of skyscrapers; departure of Austrian soldiers for the front; Germans reconstructing a tunnel blown up by the French; and an animated cartoon by J. R. Bray. E.

Wild Wales (Pathe).—A colored scenic showing some very beautiful views in Wales including many of the beautiful trout streams so loved by the disciples of Izaak Walton. The reel closes with some views of Buddhist temples and Chinese architecture taken in the Forbidden City of Pekin. E.

Troubles of Rufus (Pathe).—A split-reel comedy dealing with the alleged humorous adventures of three negroes on a farm. No originality and little humor. The reel is pieced out with views of Japanese workmen, which is exceedingly interesting and instructive. E.

BIG "DAMON" CAMPAIGN

The Universal Booking Office has set a figure of $200,000 as the amount to be reached in the gross booking on "Damon and Pythias" before it has run its course. The picture is now working in all sections of the United States and Canada through the seventy Universal exchanges.

The advertising and publicity campaign in connection with this picture has been enormous. We are in receipt of a 20 page book 12 in. x 16 in. in size, profusely illustrated and carrying six color insert reproductions of all the lithograph matter furnished for this attraction. This book also contains all the criticisms, reviews, and suggestions which will enable the exhibitor to boom this picture in a showman-like manner.

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THE PUNY SOUL OF PETER RAND

Released Wednesday, March 17th.—A one-reel Selig drama, showing how mother love refined a braggart.

WHY BILLINGS WAS LATE

Released Friday, March 19th.—A Selig one-reel comedy, written by CYRUS TOWNSEND BRADY.—Proving that it *is* better to be late than never.

JACK'S PALS

Released Saturday, March 20th.—A Selig Jungle-Zoo Wild Animal drama in one reel. Many wild beasts perform in this Pictureplay.

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now co-starring with Marie Cahill in "20 in the Shade" at the Knickerbocker Theatre, N. Y., formerly star of "The Tenderfoot," and later co-star with Hattie Williams in "The Doll Girl."

Kathryn Osterman

recently starred in "A Persian Garden," and "Fifi, Fool, Fool."

Tom Wise

enjoyed in "A Gentleman from Mississippi," and now in "The Song of Songs" at the Hitings Theatre, N. Y.

Lulu Glaser

famous as "Dolly Varden," "The Madcap Duchess," and "Dolly Dollars."

Jeff de Angelis

star of "Fantana" and "The Beauty Spot."

Florence Tempest

the most fascinating boy in vaudeville, noted for her work with "Tempest and Sunshine."

Paula Edwardes

who as "Winsome Winnie" and "The Princess Beggar" is pleasantly remembered.

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FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	REELS
Mar. 1	Lasky-Belasco	A Gentleman of Leisure	Wallace Edinger	5
Mar. 4	Blason Co.	Rule G	Kathleen Emerson	5
Mar. 8	Bosworth	Caprices of Kitty	Elsie Janis	
Mar. 11	Famous Players	The Commanding Officer	**	4
Mar. 15	Lasky-Belasco	Governor's Lady	Edith Wynne Matthison	
Mar. 18	Bosworth	Sunshine Molly	Lois Weber	
Mar. 22	Famous Players	Are You a Mason	John Barrymore	4
Mar. 25	Famous Players	My Lady Peggy	**	4
Mar. 29	Morosco	Pretty Mrs. Smith	Fritzi Scheff	
Apr. 1	Lasky	The Unafraid	Rita Jolivet	
Apr. 5	Famous Players.	Pretty Sister of Jose	Marguerite Clark	5
Apr. 8	Open			
Apr. 12	Lasky	The Captive	Blanche Sweet	
Apr. 15	Famous Players	The Tides of Barnegat	Charles Cherry	4
Apr. 19	Bosworth	Captain Courtesy	Dustin Farnum	
Apr. 22	Lasky	Snobs	Victor Moore	
Apr. 26	Famous Players	Jim the Penman	John Mason	5
Apr. 29	Morosco	Help Wanted	**	
May 3	Lasky-Belasco	The Woman	Rita Jolivet	
May 6	Bosworth	Little Sunset	**	
May 10	Famous Players	When We Were 21	William Elliott	5
May 13	Famous Players	Gambler's Advocate	Hazel Dawn	4
May 17	Bosworth	Betty in Search of Thrill	Elsie Janis	
May 20	Open			
May 24	Lasky	The Imposter	Valeska Suratt	
May 27	Open			
May 31	Famous Players	Seven Sisters	Marguerite Clark	4

WORLD FILM CORPORATION

Feb. 22	Liebler	Alias Jimmy Valentine	Robert Warwick	
Mar. 1	Frohman Corp.	The Fairy and the Waif	Mary Miles Minter	
Mar. 8	Shubert	M'liss	Howard Estabrook	5
Mar. 15	Shubert	The Arrival of Perpetua	Vivian Martin	
Mar. 22	Brady	The Man Who Found Himself	Robert Warwick	
Mar. 29	Shubert	Hearts in Exile	Clara Kimball Young	5
Apr. 5	Shubert	The Butterfly	Howard Estabrook	
Apr. 12	Calif. M. P.	Lily of Poverty Flat	Beatrix Michelena	
Apr. 19	Brady	Shirley's Success	William Elliott	

WORLD FILM SPECIAL RELEASES

Feb. 17. In the Land of the Headhunters. (Curtis.) Six parts.
Mar. 3. Salambo, a Spectacle. Six parts.

PATHE EXCHANGES, INC.

Feb. 22. The Exploits of Elaine. (No. 9.) The Death Ray. Two parts.
Feb. The Rods of Wrath. Three parts.
Mar. 1. The Exploits of Elaine. (No. 10.) Two parts. The Life Current.
Mar. The Hound of the Baskervilles. Four parts.
Mar. The Pardon. (With Thais Lawton.) Three parts.

GEORGE KLEINE ATTRACTIONS

Feb. Officer 666. (With Howard Estabrook.) Five parts.
Du Barry. (With Mrs. Leslie Carter.) Six parts.
Stolen Thief. (With Mary Ryan and Harold Mestayer.) Five parts.
Mar. Who's Who in Society. The Commuters. (With Irene Penwick.) Five parts.

PHOTO DRAMA COMPANY

Jan. Time Lock 776. (With Joe Welch.) Six parts.
Mar. Phobibition.

NONPAREIL FEATURE CORP.

Feb. Alice in Wonderland. (With Viola Savoy.) Six parts.

ITALA FILM COMPANY

Special. Cabiria.
Feb. Treasure of the Lonzats. Four parts.
Jules Portel, Serpent. Three parts.

BROADWAY STAR FEATURES

Feb. C. O. D. Four parts.
The Man Behind the Door. Four parts.

LICENSED FILM RELEASES

Advance Releases

Monday, March 8.

(Bio.) The Beautiful Lady. Dr.
(Edison) The Mission of Mr. Foo. Dr.
(Ess.) Father's New Maid. Com.
(Kalem) The White Goddess. Three parts. Dr.
(Lubin) Patsy Bolivar Series, No. 11. "Patsy in Town." Com.
(Selig) The Lady of the Cyclamen. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 10, 1915.
(Vita.) The Jarr Family Series, No. 1. "The Jarr Family Discovers Harlem." Com.

Tuesday, March 9.

(Bio.) Aurora Floyd. Two parts. Dr.
(Edison) Mooney the Bride. Com.
(Ess.) The Man in Motley. Dr.
(Kalem) Wooed by a Wild Man. Com.
(Lubin) Winning Winsome Winnie. Com.
(Selig) The Stage-Coach Driver and the Girl. Western. Dr.
(Vita.) Snatched from a Burning Death. Two parts. Melo.

Wednesday, March 10.

(Edison) A Pipe Dream. Com.
(Ess.) The Fable of "The Divine Spark That Had a Short Circuit." Com.
(Kalem) Following a Clue. Episode No. 7 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) A Siren of Corsica. Three parts. Dr.
(Selig) The Eagle and the Sparrow. Dr.
(Vita.) A Study in Trumps. Com.
(Vita.) A Very Rare Companionship. Edu.

Thursday, March 11.

(Bio.) His Own Hero. Com.
(Ess.) Mustang Pete's Pressing Engagement. Western. Com.
(Ess.) The Champion. Two parts. Com.
(Lubin) In the Dragon's Claws. Two parts. Dr.
(Mina) Where's My Husband? Com.
(Selig) Hearst-Selig News Pictorial. No. 20, 1915.
(Vita.) The Black Wallet. Dr.

Friday, March 12.

(Bio.) Where Enmity Dies. Dr.
(Edison) On the Stroke of Twelve. Three parts. Dr.
(Ess.) Mr. Buttles. Three parts. Dr.
(Kalem) Desperate Dud, the Plumber. Com.
(Lubin) The Winthrop Diamonds. Dr.
(Selig) And Then It Happened. Com.
(Vita.) Cupid's Column. Com.

Saturday, March 13.

(Bio.) The Bandit and the Baby. Dr.
(Edison) The Family Bible. Dr.
(Ess.) Broncho Billy's Teachings. Western. Dr.
Reg. in U. S. Patent Office.
(Kalem) The Night Operator at Buxton. Eighteenth of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Mazie Puts One Over. Com.
(Selig) Come 'Round an' Take That Elephant Away, Jungle-Zoo. Wild Animal. Com.
(Vita.) The Radium Thieves. Broadway Star Feature. Three parts. Dr.

MUTUAL FILM RELEASES

Monday, March 8.

(Amer.) The Truth of Fiction. Two parts. Dr.
(Keystone) Not yet announced.
(Rell.) The Hen's Duckling. Dr.

Tuesday, March 9.

(Beauty) The Doctor's Strategy. Com.-Dr.
(Maj.) A Temperance Lesson. Com.
(Than.) The Final Reckoning. Two parts. Dr.

Wednesday, March 10.

(Amer.) The Echo. Dr.
(Broncho) The Wells of Paradise. Two parts. Dr.
(Rell.) The Lucky Transfer. Dr.

Thursday, March 11.

(Domino) Satan McAllister's Heir. Two parts. Dr.
(Keystone) Not yet announced.
(Mutual Weekly) No. 10, 1915.

Friday, March 12.

(Amer.) His Mysterious Neighbor. Dr.
(Kay-Bee) The Girl Who Might Have Been. Two parts. Dr.
(Princess) Joe Harkin's Ward. Dr.

Saturday, March 13.

(Keystone) Not yet announced.
(Rell.) Ex-Convict 4287. Two parts. Dr.
(Royal) In Wrong. Com.

UNIVERSAL FILM RELEASES

Monday, March 8.

(Imp) The Destroyer. Dr.
(Joker) Back to School Days. Com.
(Victor) The Unhidden Treasure. Two parts. Mystery. Com.-Dr.

Tuesday, March 9.

(Big "U") Her Adopted Mother. Dr.
(Gold Seal) The Phantom of the Violin. Three parts. Melo.
(Nestor) A Coat's a Coat. Com.

Wednesday, March 10.

(Animated Weekly) No. 157.
(Eclair) Valor's Reward. Two parts. Dr.
(L-Ko) Not yet announced.

Thursday, March 11.

(Big "U") The Truth About Dan Deering. Two parts. Western. Dr.
(Rex) Six or Nine. Detective. Dr.
(Sterling) The Knockout Wallop. Com.

Friday, March 12.

(Imp) The Five-Pound Note. Two parts. English Costermonger. Dr.
(Nestor) His Wife's Husband. Com.
(Victor) A Romance of the Backwoods. Dr.

Saturday, March 13.

(Bison) Diane of Eagle Mountain. Two parts. Kentucky Mountain. Dr.
(Joker) Schultz's Lady Friend. Com.
(Powers) The Fate of Persistent Pete. Com.

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REVIEWS OF LICENSED FILMS

The Lady Killer (Selig, Feb. 19).—The fact that one hates the type which this villain represents and yet laughs at his inventions enticing would seem to make this a semi-comedy. Its author is James Oliver Curwood, whose distant strain of novel scenario writing proclaims him one of the most versatile in the business. The action treats of a man who delights in making love to other men's wives, one of his fellow club members wagers that he will drive the wealthy love pirate out of town within a month. He hires a clever impersonator of women's parts, and from a neighboring town wires that he has suddenly married. He presents his "wife," and the villain is soon making merry love with much encouragement. This is quite acceptable, provided he were blind to the fact that a newly-wed wife would hardly be likely to allow his attentions. However, the designing one is finally cornered, as he is making love to the "wife," by the other club members, and the newspaper men and big articles in the papers on the following morning presumably win the wager for the "husband," for he is seen receiving the money. Norval MacGregor, the director, has staged the offering with a full understanding of its possibilities.

F.

A Madcap Adventure (Vitagraph, Feb. 19).—A brilliant cast including Dorothy Kelly, Betty Gray, Clara Fitzgerald, Mary Maurice, James Morrison, George Cooper, S. Rankin Drew, and Karin Norman is one of the features of this one-reel light drama. Another is that fact that Dorothy Kelly dresses in men's clothes quite distractingly, shirt waist, and all. The cause for her masquerade is not quite so clear. At any rate, by this means she sees the man to whom she is engaged, associating with what the company informs us is a "fast burlesque actress." The masquerader gives him back the ring, and on the way home is robbed by the chauffeur, who has seen the big roll of banknotes she carries. The right man comes to the rescue, and all ends well. W. A. Tremayne is the author, and Theodore Marston directed.

F.

The Little Detective (Lubin, Feb. 19).—Louise Huff and Edgar Jones is an offering that offers the most opportunity to Miss Huff. She is shown as the detective novel reading boarding-school girl, whose mind is therefore receptive for the first false move that the new "pupil" makes. In following this person who takes the jewels of the girls, she is seen moving rather leisurely around. At the electric instant, however, that the stranger sets fire to the curtains and robs the safe while the principal of the school rushes to the conflagration, the offering jumps into contrasted activity, and from then to the end until the new "pupil" and her male accomplice are caught there is no lack of rapid action. It earned first place in the day's releases.

F.

The Cowboy's Conquest (Biograph, Feb. 20).—Excepting possibly a little carelessness in the settings, the chance that a director will take by concentrating too much on his story, there is nothing amiss with the picture. It is an ordinary love story, in the usual film sense of that passion, and its one outstanding feature is the photography. The rejected bachelor goes to his ranch-seeking solitude, and allows some tourists to hire the ranch for a brief stay. The girl falls in love with what all the visitors think is the cowboy. The idol comes when, in his Western attire, he visits her in New York, but his appearance in the metropolitan surroundings does not "fease" her, so he changes back to evening clothes greatly to the relief of all those who are bound by etiquette.

F.

It All Depends (Lubin, Feb. 20).—Clay M. Greene has built a slightly amusing scenario around the fact that most people who are not musical are willing to follow the public concensus in that respect. He shows a young tenor tumultuously applauded at the opera, and then, when he hires an apartment under an assumed name, the object of the other tenants' invective. The amusing moment comes with their immediate change of opinion on learning who he is. The renting of the apartment is due to the infatuation of the tenor with the girl who lives in the apartment underneath. This allows of the necessary attention to the love motive. Properly speaking, the offering is an interesting exposition of the deplorable state of the public's musical ear, while its dramatic and probability aspects may be regarded lightly. Ethel Clayton, Eleanor Barry, Bernard Siegel, Clara Lambert, Joseph Kaufman, Jack Delson, William H. Turner, Mary Howland, James Daly, and George A. Trimble are the cast. Joseph Kaufman directed.

F.

Broncho Billy and the Vigilantes (Essanay, Feb. 20).—G. M. Anderson's entire relinquishment of the use of the subtitle is most commendable when the meaning is quite clear. Abstruse subjects, of course, are out of the question, yet "Broncho Billy" continues to find ample material in the West and to make it entirely understandable. That he can make a series of scenes tell a coherent story is the more remarkable here in that it is an interesting and fairly ingenious one as well. It concerns a sheriff (Anderson) who captures a cattle rustler, and then must defend him against the vigilantes and the cattle owners. How the sheriff and his prisoner are captured and how the rustler is helped to escape by blank cartridges put in the posse's guns is the substance of the film.

F.

Love and the Leopard (Selig, Feb. 20).—Readers are probably well enough acquainted with the absolute disregard of those valuable specimens for the needs of a director and the better temper of a camera man. In other respects the present picture is an example of fine photographic work and a scenario that was improved by the possibilities of its dumb actors. Leng loves Paul, and the latter flirts with Rose, a visitor. Lena sets a trap for a leopard, hoping to adorn herself with its skin, and Paul, out hunting, is caught in the iron vice. Lena saves Paul's life as a leopard is about to jump on him, and, of course, then Paul comes to his senses. William A. Corey is the author. The action is set in Africa.

F.

Hearst-Selig News Pictorial, No. 18 (Feb. 23).—Probably the most distinctive scenes are the snow sports held by the students of Dartmouth College. Going all these previous events one better the champion skiers loop the loop in their dangerous flight. Other local events are the christening of a torpedo destroyer by the daughter of the late Admiral Winslow, Thomas Edison on his sixty-eighth birthday, laying the Lincoln Memorial Corner-stone at Washington, D. C., the flooded Sacramento River, the Mardi Gras at New Orleans, and the reception of the Boston Elks to their Exalted Ruler. War views are confined wholly to the British activities in suppressing the South African Boer revolt.

F.

The Family Bible (Edison, March 13).—This story relates the unfortunate business relation of the man who, bankrupt, goes away West to start over again. He leaves the woman he would marry were it not for his pride, and her little boy, and takes with him his little girl. The family bible is very much in evidence, and from that time on we know that it will come to the rescue at the end. In the West another unfortunate business position causes him to grapple with a man who is shot in the struggle. The young son of the woman he left East, who is in the business (fate) rushes into the room, and is accused of the crime as the guilty man slinks through the door. Out in the street this guilty one is killed by an auto (fate again), and his daughter, for it is fifteen years later by now, fears for the life of her sweetheart (he was accused of the murder). Through finding her father's confession in the Bible (her father had been living under an assumed name out West), she frees the young man, and later overcomes the mother's objections by showing a photo, found in the Bible, which proves her right to marry. There are, unfortunately, many faults, and to overcome these there is neither interest nor newness. Ashley Miller is the producer.

F.

The Mission of Mr. Foo (Edison, March 8).—Orientalism on the screen usually means mysticism and fatalism, and the present is no exception. As the mandarin of the overthrown Empire Carlton King gives a faithful interpretation, while at least forty real Chinese in the background augment that. Tsamamato is a valid reason for cast, Tsamamato is really the best figure of all. He plays the ambassador of the new Republic, as one would suspect it should really be. The medium between these two men is an American girl, whom the mandarin, without much reason, presents with a valuable necklace, one the deposed queen gave him. Thus the ambassador, through his American friends, is able to trace the ex-favorite and soldier and to prove that he is trying to start a new revolution. This part of the revel concerns secret doors and partitions and swinging walls with the appropriate secrecy of underground passages. The last scene shows the mandarin drinking the drink of death at the hand of the ambassador, while the visiting feats merely upon a brass dragon. A Celestial triumph and symbolism that matches the tragic end. Helen Chandler is the author, and John Collins directed. It is altogether a superior product.

F.

How Ida Got a Husband (Kalem, March 5).—This is a comedy of the burlesque type that will send the average moving picture theater audience into convulsions of laughter. The humor depends on the acting of "slavey" of the Zelda Sears type, without that original comedian's personality to make it real. Ida is a maid desiring a husband. She answers an advertisement for a wife in a marriage paper, and sends the photograph of her very beautiful mistress. The Western rancher to whom it is sent resolves to come East and, meeting the original of the photograph on the street, follows her home with fervent proposals of marriage. Arrived at the house they discover a thief, and the Westerner, who is also a justice of the peace, marries Ida and the thief.

F.

Wooed by a Wild Man (Kalem, March 13).—An absorbing comedy of prehistoric life depicting the life and love of neolithic man. The tribe of Fearless, the chief of a band of cave men, is slowly dying of thirst, when he discovers some wild grapes, and the people are saved. He then has the tribe gather quantities of the wild fruit, the juice is squeezed out and stored away in goat skins as a preventative for future periods of drouth. Years later Fearless dies, and his son, a weakling, is deposed as leader of the tribe, and given the humble task of fire keeper. He is in love with the chief's daughter, but is despised for his lack of strength. While tending the fire one of the goat skins, suspended from the roof of the cave, starts leaking, and he drinks the fermented grape juice, and as a result of imbibing such a vast quantity of "Dutch courage" goes out and cleans up the whole tribe, and thereby wins the girl. A mighty interesting picture, well acted and very well photographed.

F.

In Red Dog Town (Biograph, Feb. 18).—Clear as is the photography in this part-real farce, it only aids in accentuating the bad qualities of the offering. Quite briefly, a negro was to be hanged, and while his jailers are away he bribes another negro to take his place "just for a minute." Of course, the second negro is in extreme peril. On the reel with His Losing Day.

His Losing Day (Biograph, Feb. 18).—Two very exaggerated types of the sleepy messenger boy fight for the Western Weekly, their favorite literature. When one returns from a hurry visit to the bank he finds the periodical subverted, and while he peruses the doings of the wonderful characters, this being all shown on the screen, his boss is in the office tearing out his hair over the descending ticker, all of which might be saved by the appearance of the deeply engrossed messenger. The character work of these two descendants of Mercury is the best thing about the offering. It is linked to In Red Dog Town.

F.

Snakeville's Beauty Parlor (Essanay, Feb. 18).—This addition to the rank and file of this film series does not impress as much as some that have enlisted the laughter in the past. It is essentially new in situation, but not highly successful. Victor Potel, Harry Todd, Margaret Joslin, and Ernest Van Pelt continue as the cast. Harry Todd opens his new beauty parlor, and hires Potel—who applies—as his young assistant. Margaret Joslin calls for the first treatment, and is excited. She enlists the sympathy of her male friends, and they attack the beauty parlor and the "Doctor," and his assistant end in the jail.

F.

The Box of Chocolates (Biograph, Feb. 18).—Scene 5 reveals the clerk, in love with his employer's daughter, discharged, there early placing the positive stamp of identification. Thereafter it must move in no uncertain manner that by swift and exciting action the youth may establish himself in the graces of his sweetheart's rich father. Charles West, Frank Evans, Claire McDowell, and Ruth La Belle are among the principals. Active drama describes the maid's informing her pals of the daughter's acquisition of a necklace, and they enter the house that night. The daughter places the diamonds of the necklace each in a chocolate from the box that her sweetheart had brought her and the thieves break in. In the meantime her father has had her lover arrested for entering his house to visit the daughter, and at the police station the measure of appeal comes from the daughter just before the robbers break in. A hurried ride to the rescue results in the capture of the thieves and in the young man's pardon by her parent.

F.

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